COUNTERPOINT

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COUNTERPOINT,

BY

PROFESSOR MACFARREN.

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COUNTERPOINT,

A

PRACTICAL COURSE OF STUDY,

BY

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PREFACE.

COUNTERPOINT is the artificial application of the natural principles of harmony. Its study is of utmost value, as giving to one who has musical ideas facility in their expression. It is an exercise of the musician's mind as useful for developing the power of thought and the ability to control it as is any mechanical exercise for developing muscular strength and other physical resources. Freethinkers deprecate it on the ground of its artificiality, pretending that its study is useless as a preparation of the modern composer for his task; but they ignore or they forget that discipline strengthens as much the mental as the moral power, that habitude to discipline is the best warrant of liberty, that he alone can successfully evade rules who is fully capable of obeying them, and that the ancient principles of Counterpoint apply—if practically enlarged in their application—most stringently to the structure of music in the idiom of the present day.

It is hoped that the present work contains nothing new in fact, if something unusual in form. It is founded on observation of the music of greatest artists, observation matured perhaps by long use in attempted explaining. It is written in the supposition that the reader will have obtained a large amount of elementary knowledge of music elsewhere, and such details as are within the reach of every musician are therefore, to avoid tedium as much as to save space, omitted. The study of harmony in masses must naturally be collateral with that of part-writing; but if the two be separated in time, then the practice of Counterpoint should precede the other as the likeliest means of fitting the student for its comprehension and its manipulation.

Throughout the book modulation is a matter which is not discussed. This is because the manifold resources of each key offer varieties of effect to the musician, which are of priceless value, but which are often disregarded when the device of changing the key is unrestrainedly employed, a device which tempts composers to transpose from key to key a very limited number of relative combinations and progressions, and to leave unused many others, which, because of their less familiarity, are capable of being made more attractive and impressive. All the examples here offered are thus each restricted to its own key,(*a*) and the same course is enjoined on the student. Of all modulations, that which is most to be shunned in the writing of exercises, as exercises, is that from one key to another with the same signature. The long-established inaccurate signature of the minor form of a key is a remnant of the Modal system, wherein all the Modes have the same signature, though every one may be transposed higher or lower with altered signature to adjust the position of tones and semitones. This system for ages held back the progress of music, by obscuring, if not totally hiding, the natural principles

(*a*) The sole exceptions are in the models of Double Counterpoint, the greater extent of which than of other examples is a reason for varying their tonality.

on which music is based, and which constitute the science that furnishes the materials wherewith the artist works. Some of the very many proofs are advanced (Sects. 26, 27, and 100) of the broad discrepancy between any two keys thus apparently connected, and the conventional terms "relative major" and "relative minor" that are in common use to define the connexion are here denounced as misleading and consequently dangerous to the composer. Modulation is an art wholly distinct from that of part-writing, and its study should be quite as separate; let complete mastery be obtained of all that is possible in any one key, and the transfer of this to any or to every other key is an easy process; but to curb one's thoughts within a chosen tonality, as much as within an appointed melodic compass, is more difficult and so wants greater practice.

Contrary to the method of some teachers, it is here recommended to work each Species of Counterpoint successively in two, in three, in four, and perhaps in five parts, before entering on the practice of a next Species. This plan is dictated by observation of the very far greater clearness of each speciality to a student if considered in various complexities of part-writing, than if the whole series of Five Species be practised in two parts, without exemplification of how each may be affected by less or more fulness of harmony.

Further, the student is urged to distinguish between the several Species, and to keep them ever distinct. Truly in composition, invention is free as to the choice of few or many, and of longer or shorter notes, also of concords or discords; but to draw all the good from an exercise which it is capable of yielding, a writer must restrict himself to the purport of each exercise, save where impossible to escape its infraction. The term dissolute is not too strong to describe the laxity of aim which relinquishes a purpose when its accomplishment is difficult, and moral and mental training are both advanced by the increase of perseverance with the increase of obstacles.

For Subjects upon which to construct exercises, the student may use any of those given in the models, or may take from other works wherein available themes are collected, or may compose such theses for his own elaboration; in the two latter alternatives he is advised to take or to make music that keeps to one major or minor key, and to shun the difficulties and delusions of the Ecclesiastical Modes, the treatment of which and its study stand apart from the general rules of music. In the composition of a Subject for contrapuntal exercise, the rules of melody and of cadence must be regarded which are herein enunciated, and the writer's honesty to himself and his purpose will be evinced by his considering each as a *Fixed Song* and not as a *Flexible Song* that may be bent under any difficulty of treatment.

An endeavour is made to systematise the appropriation of contrapuntal principles to the phraseology, or idiom, of melodic and harmonic figures now in use. Avowedly this is incomplete, and so is insufficient; but some good may be effected if the indication be received that what is, is an enlargement of what was, a necessary outgrowth and not a revolution, save only in the sense that the world revolves, and that the hemisphere is now under the sun which a while since was in darkness, and that the buds, the flowers, and the fruit it bears are the expansion of the germs that once were hidden but never lifeless.

April, 1879.

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COUNTERPOINT.

CHAPTER I.

INTRODUCTORY.

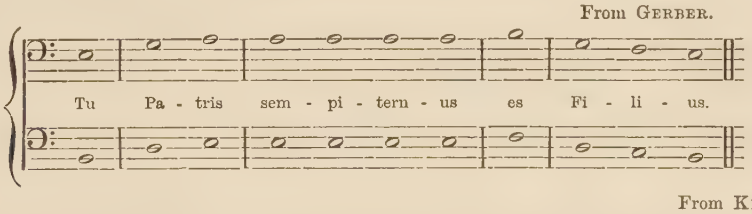
Sect. 1. Counterpoint, point-counter-point, note-against-note, is the art of constructing distinct melodies to be performed together, and may be best defined as melody against melody. A counterpoint is a melody to accompany another melody. For convenience of study, counterpoint is classed in five species, each of which may be separately practised in special exercises (explained in later chapters), but all of which are constantly exemplified in musical composition.

2. Antiphony signified, in Greece, the singing of a melody by boys or women, an 8th higher than it was sung at the same time by men, being thus, literally, sound *against* or *with* sound. In church use it signifies the alternation of opposite choirs in response, and so means sound *answering*, or *after* sound.

3. Descant seems to have been the art of improvising a melodic accompaniment to a fixed song, which was practised before the period of written counterpoint, and of the codification of its rules.

4. Diaphony preceded descant. It is alleged to have been the singing of one melody by two voices, or choirs of voices, at the interval of a 4th, or a 5th, or an 8th asunder.

From Gerber.



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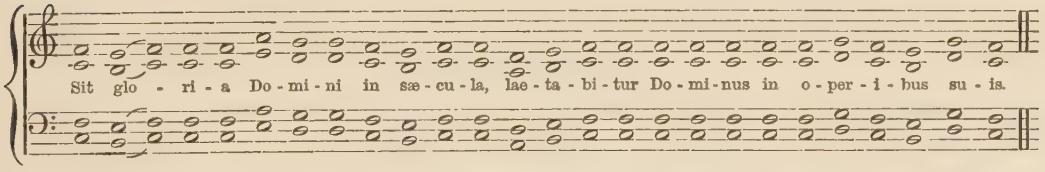


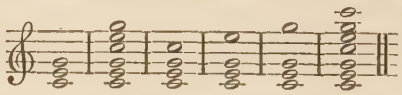
It is incredible that simultaneous singing in 5ths or in 4ths can ever have been authorised; and the appropriation of the term diaphony to singing in 8ths may be supposed to be erroneous. It seems likely that the term may have meant alternation or response, and that the parts which, in ancient copies, stand one over another at the interval of a 5th, a 4th, or an 8th, were sung in succession and not together, their presentation in writing having no analogy to the modern idea of a score. This is but a conjecture, whose proof must rest with the antiquary; but it is based on the natural rule of reason, that progressions, which are now in the highest degree offensive to the ear, can never have been habitually performed or authoritatively sanctioned. If the conjecture be admissible, it will point to diaphony as the germ of the fugue, a melody having been, perhaps, firstly alternated by responsive choirs at the interval of a 5th, or a 4th, or an 8th higher or lower, and at an after

period, the choir that rested from the fixed song may have continued to sing in descant against the opposite choir.

5. Harmony is the simultaneous sounding of several notes, and includes concords and discords. The distinction, if there be any, between harmony and counterpoint is, that the term harmony defines the combination of a mass of musical sounds, or music regarded vertically; and counterpoint defines the combination of two or more distinct melodies, or music regarded horizontally. In harmony, every progression from chord to chord involves the melodious element, but this is subordinate to the complete effect of each combination; every part should be free from unbeautiful successions of notes, but melodic interest is not necessary in any of the parts, save in the one to which all the others are submissive accompaniment. In counterpoint, every combination of melodies constitutes a succession of harmonies; but while the need is despotic of harmonic propriety, the interest of each separate melody is of high consideration; so, counterpoint bears but feudal subjection to harmony, holding still a minor sovereignty of its own. Once it was the use to study counterpoint as a succession of intervals from the bass, regardless of their radical derivation. Fitness becomes more perspicuous if every combination of two or more notes be referred to its harmonic source, and thus the arts of melodious progression and harmonious combination will be made each to illustrate the other, and both will appear clearer in one another's light.

6. A chord is a combination of notes traceable to a root. The root is the note by which a chord is named, and from which all the notes of the chord stand at intervals of uneven numbers, as 3rd, 5th, 7th, 9th, though the notes may be so disposed among the several parts of the harmony as to stand at even numbers from one another.

7. A concord is a chord that is satisfactory in itself, and has no need to be followed by any other chord.(*a*) It cannot comprise more than three notes, but these may be duplicated to any extent by other parts, either in the 1st (or Unison) or in the 8th.



8. A discord is a chord that is unsatisfactory in itself, or it is a note foreign to the prevailing harmony. Some discords must be followed by a particular chord, and all discordant notes must proceed by definite progression. The chord, or the note to which each proceeds is the resolution of the discord.

CHAPTER II.

INTERVALS.

9. AN Interval is the distance from any note to another, and is named by number from the chosen note which stands as the 1st in numeration. Intervals are counted upwards from the 1st, unless the contrary be specified. Two parts in a piece of harmony may occasionally have the same note (or may sound in unison), which note being doubly sounded is a combination, but not strictly an interval; it is, however, convenient to speak of the combination of a 1st (or unison) as an interval, and this convenience must justify the anomalous use of the term. The 8th *above* an interval counts as the original note; thus, any E above C counts as the 3rd from C, though it be

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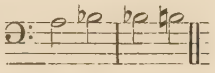
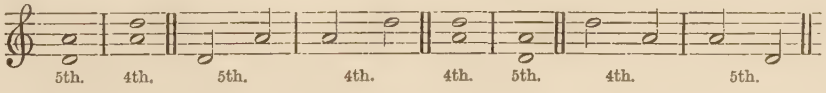
(*a*) This freedom belongs not to the second inversion of a common chord, which, however, is unavailable in strict diatonic counterpoint, and its use is peculiar to the modern free style.

at the distance of an 8th and a 3rd, or of two 8ths and a 3rd. Not so the 8th *below* a 9th or an 8th, which distinguishes these from a 2nd and a 1st.

10. Semitone is the conventional name for the smallest interval on keyed instruments, and it signifies the distance from any note to the one nearest to it.  The fallacy of the term is proved by the inequality of these two quoted semitones; the first (with all semitones of which one of the notes is on a line and the other in a space, or of which the notes have different alphabetical names) is diatonic or major; the second (with all semitones of which both notes are on a line or both in a space, or of which both notes have the same alphabetical name) is chromatic or minor. The higher note of a major semitone has 16 vibrations to every 15 of the lower; the higher note of a minor semitone has 25 vibrations to every 24 of the lower.(*a*)

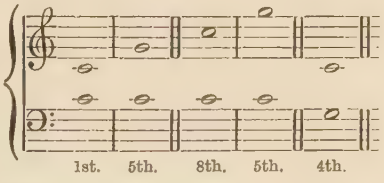
11. A tone is an interval of a major semitone and a minor semitone, either of which may be above or below the other; and the tone is major or minor, according to the expanse of its minor semitone. The relative vibrations of the two notes of a major tone are 9 : 8, those of a minor tone are 10 : 9.

12. Inversion of intervals is the change of the relative position of their notes, placing the lower above the higher, or the higher below the lower.



As the central note belongs both to the interval and its inversion, and is therefore counted in each, the number of any interval within an 8th added to the number of its inversion makes nine, and of every interval within a 15th (or double-octave) makes sixteen.

13. Perfect intervals are the 1st (or unison) and the 5th, with their 8ths and inversions. Many specialities distinguish perfect intervals (Sections 14, 15, 17, 24, 37 to 45).(*b*)

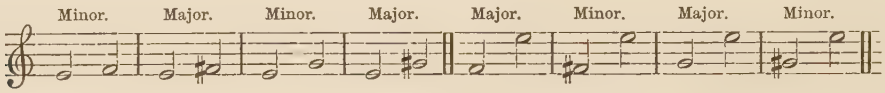


(*a*) This is the accepted standard; but the discrepancy between the two notes of a chromatic semitone varies according to the position of the semitone in the chromatic scale, and the distinction is thus induced of a major from a minor tone.

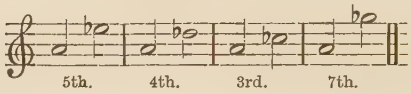
(*b*) It is strangely remarkable. that, though men of science and musicians have spent elaborate attention upon other philosophical points, which may or may not link acoustical science to musical art, not one has openly discussed the phenomena that separate the 1st and the 5th, the 8th and the 4th, in character, effect, and treatment, from all other intervals. This is not the place to enlarge upon the very important subject, but the present opportunity may be utilised to suggest its scientific consideration, and to state a belief that any facts bearing upon it, which may be brought to light, will be of the highest possible interest and commensurate value.

14. The two notes of a perfect interval are of the same quality—that is, both are natural or sharp or flat, or double-sharp or double-flat; with the single exception of the intervals of which B and F, or F and B, of whatever quality, are the two notes.

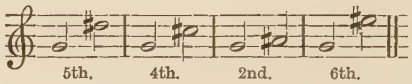
15. 2nds and 3rds with their inversions, 7ths and 6ths, are major or minor, and differ from perfect intervals in this flexibility, retaining the character of discords or concords in either major or minor form; whereas, to raise or lower by a chromatic semitone either note of a perfect interval, changes the combination from a concord into a discord.



16. Diminished signifies less than perfect or less than minor, and is applied to 5ths and 4ths, and to 3rds and 7ths.



Augmented signifies more than perfect, or more than major, and is applied to 5ths and 4ths, and to 2nds and 6ths.

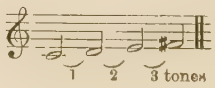


17. The inversion of perfect intervals produces perfect; the inversion of major intervals produces minor; the inversion of minor produces major; the inversion of diminished produces augmented; and the inversion of augmented produces diminished.

18. Here is a table of intervals and their inversions, with the number of semitones in each.

(a) This interval is not invertible.

(b) Often called a tritone, because containing three consecutive tones.



19. Concordant intervals are perfect 1sts and 8ths, perfect 5ths (*b*) and 4ths (*c*), and major and minor 3rds and 6ths.

20. Discordant intervals are, 4th from the bass, any notes next each other in alphabetical order, all diminished and augmented intervals from the bass, and the augmented 5th and its inversion in any parts. To these must be added the perfect 5th of the mediant (truly the last inversion of the dominant major 13th), the discordance of which is disputed, though examples of its good effect are referable to one or another rule for the treatment of discords, or else to the rules of sequence. (Sect. 61.)

CHAPTER III.

SCALES, MODES, AND KEYS.

21. A SCALE is a succession of notes by regular but varying degrees. It is diatonic when the notes are in unbroken alphabetical order. It is chromatic when the seven diatonic notes are interspersed with the five inflected notes, and then comprises twelve sounds. It is pentaphonic when the 4th and 7th degrees from the key-note are omitted, and it has thus no semitone, but consists only of tones and minor 3rds.

22. A tetrachord is a scale of four notes, and was the basis of the Greek musical system. A diatonic tetrachord has a semitone, a tone, and another tone between the successive notes. The first tetrachord started from A, which subsequently became the middle note of the entire series.

A second tetrachord was added to this, having the same A for its top instead of bottom note, and the two were called conjunct, because conjoined by the note that was common to both.

The next advance was to have an 8th above the lowest note of the second tetrachord; but to make this addition true to the order of semitone and tones, ♮B was introduced; the interval from A to this B was called the diazeuctic tone, or tone of disjunction; and the new tetrachord was called disjunct, because disjoined by ♮B from the others.

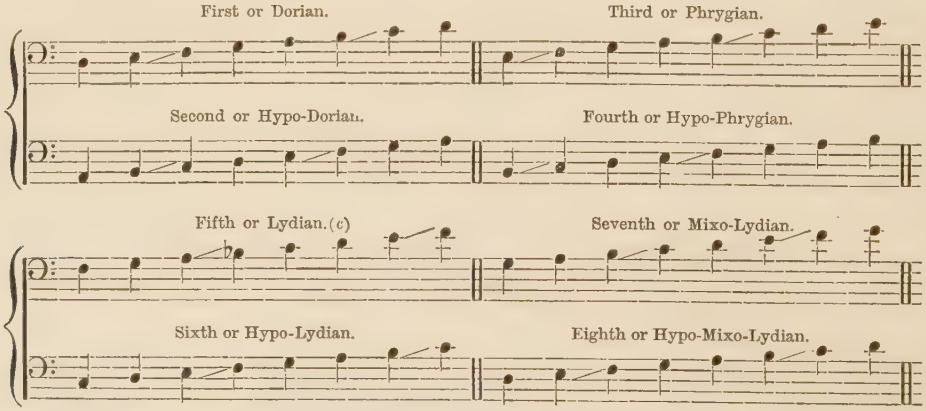
Then a tetrachord was added under the lower E; and then another over the higher E; and, lastly, a single note, A, at the bottom of all, to make euphony with the highest A, and this note was called Proslambanomenos. Here is the entire scale of the Greek greater perfect system.

(*a*) The 11ths and 13ths are here given to complete the table, but are unavailable in diatonic counterpoint.
(*b*) The 5th of the mediant is exceptional (Sect. 20).
(*c*) In the strict or diatonic style, 4ths are only concordant when between upper parts, and not so when between the bass and any upper part.

23. A mode, with the Greeks, was a distribution of notes with reference to the tonic and dominant, invariably in this order as to tones and semitones—

Four modes were Authentic, with the tonic and dominant at the interval of a fifth, the Dorian beginning from D, the Phrygian from E, the Lydian from ♯F, and the Mixo-Lydian from G. Each of these had a Plagal or relative mode at the interval of a 4th below (*a*), with the dominant and tonic at the interval of a 4th, the Hypo-Dorian beginning from A, the Hypo-Phrygian from B, the Hypo-Lydian from ♯C, and the Hypo-Mixo-Lydian from D, which last differed from the Dorian in having D and G instead of D and A for its predominant melodic features. Subsequently two other Authentic modes were employed, the Æolian beginning from the middle A, and the Ionian or Iastian beginning from the lower C. Melodies were constructed in one or other of these modes, as they are by us in one or other of modern keys, the single difference between any authentic mode and the others, and between any plagal mode and the others, being its higher or lower pitch. The Dorian and Hypo-Dorian modes were comprised in the "greater system" given above, extending to D in the second octave; to induce identity with these in the others, as to distribution of tones and semitones, notes were inflected, as by sharps or flats in present practice, when needful.

24. A mode in the mediæval Church was a distribution of the notes of the Greek greater perfect system (Sect. 22), which varied in the order of the tones and semitones according to what note was chosen for the final or key-note. There were four authentic modes with their tonic and dominant at the interval of a 5th, or in which melodies lay chiefly within an octave from the key-note upwards; they were first distinguished by uneven numbers, and afterwards by the names of the Greek modes. Each of these, like the Greek modes, had a plagal or relative at the interval of a 4th below, with its dominant and tonic at the interval of a 4th, or in which melodies lay chiefly within an octave from the dominant upward; they were at first distinguished by even numbers, and afterwards by the prefix "Hypo" to the Greek names.(*b*)



The distinction between the Greek modes and the Church modes is, that the Greek were one distribution transposed, just as are the scales in modern tonality, and that the Church were each

(*a*) The use of the prefix "Hypo" to denote the lower modes referred to the greater length and consequent height of the strings from which the deeper notes were produced, and not to the sound of the notes themselves.

(*b*) The word dominant is here used in its modern sense of 5th above or 4th below the key-note; in its Church sense, the position of the predominant note of melody, as regards the final, differs in different modes, it being the 5th degree in the Dorian, Lydian, and Mixo-Lydian, but the 6th degree in the Phrygian, and being the 6th degree in the Hypo-Dorian and Hypo-Lydian, but the 7th degree in the Hypo-Phrygian and Hypo-Mixo-Lydian.

(*c*) In this mode the ♭ was permitted, which was formed like the letter b, the name of the note it affected, but was only available in the second octave. Ecclesiastical admission of this inflected note may be ascribed to dislike of the tritone in melody, from F to B, whether with the four notes in gradual succession or with the leap from either to other of the two extremes. At discretion, ♮B was allowed in the fifth mode instead of ♭B.

different from the others in the position of the semitones.(*a*) Both Greek and Church modes had the dual relationship of authentic and plagal, which refers to the speciality of the perfect 5th with its inversion the perfect 4th. The specimens of diaphony that have been quoted (Sect. 4) exemplify this relationship, if, as is here speculated, the two parts were performed in response and not together. Melodies were constructed in the Church modes without idea of harmony, for harmony at the time was undiscovered; and consequently, though some of them accidentally admit of harmonic accompaniment that is consistent with modern tonality, they are for the most part insusceptible of harmony that is compatible with present use. As tonality must now be the first principle to guide a musician, melodies constructed in the Church modes will not be employed as the basis of exercises in the present work; and their use, save for exceptional and chiefly for illustrative purposes, is discommended to students.(*b*)

25. The gamut is the application of the hexachord system of Hucbald to the Greek greater system, with the addition of one note below Proslambanomenos, and at first of a conjunct tetrachord, and subsequently of a disjunct tetrachord above the entire series. It comprises the six notes(*c*)of the scales of G, of C, and of F. The lowest note of these is called by the Greek letter Γ, to give it special distinction, and the others by the Latin letters from A to G repeated in successive octaves. With these are combined the initial syllables of the six lines of the hymn to St. John the Baptist, Ut, re, mi, fa, sol, la, denoting the six degrees of each scale; and the notes that belong to two or to all three of the scales are marked by as many of these syllables.

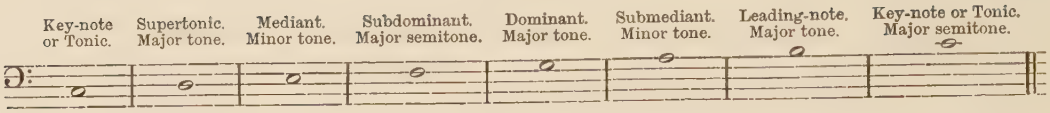
26. Key is the term that defines the distribution of notes—having a vague origin in the Greek system, but being now referred to harmonic derivation—which is accountable upon scientific principles, and beautiful to cultivated ears. Any musical sound may be chosen for a key-note, and the distribution of notes with reference to the key-note is identical in every key. In English, a key like a chord is understood to be major unless minor be specified. The key of C is here given as a model, and the exact transposition of its major, minor, and chromatic scales into any other key, has all its notes at the same intervals from the key-note as the intervals of the several notes from C in these examples. (Appendix A.)

(*a*) Melodies in either of the Church modes are now occasionally transposed higher or lower with the use of flats or sharps to preserve the position of the semitones, and then it is this position and not the positive height or depth that determines the mode.

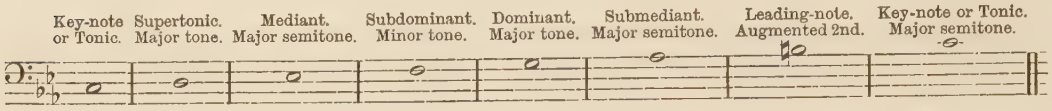
(*b*) The word "Church" refers throughout this section to the Roman or Western Church. The same principle prevails in the Greek or Eastern Church, of modes that vary in the distribution of the tones and semitones, according to what note is chosen for the final or key-note; and the same Greek names are employed, but these are differently applied, the Dorian having the semitones between the 1st and 2nd, and between the 5th and 6th degrees; the Phrygian between the 2nd and 3rd, and between the 6th and 7th degrees; the Lydian between the 3rd and 4th, and between the 7th and 8th degrees; and the Mixo-Lydian between the 1st and 2nd, and between the 4th and 5th degrees. Happily for good effect, melodies in these modes are sung in Greece wholly without harmony.

(*c*) The 7th, or leading-note, was not then accepted.

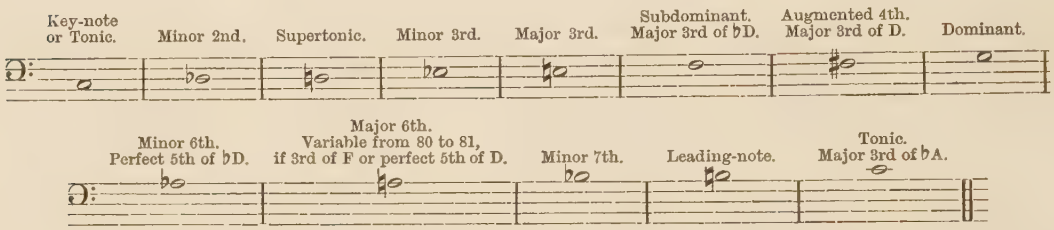
C MAJOR.



C MINOR.



CHROMATIC SCALE OF C MINOR AND C MAJOR.


Key-note or Tonic.
Minor 2nd.
Supertonic.
Minor 3rd.
Major 3rd.
Subdominant. Major 3rd of ♭D.
Augmented 4th. Major 3rd of D.
Dominant.
Minor 6th. Perfect 5th of ♭D.
Major 6th. Variable from 80 to 81, if 3rd of F or perfect 5th of D.
Minor 7th.
Leading-note.
Tonic. Major 3rd of ♭A.

27. Two arbitrary alterations of the scale in the minor form of a key are here shown; the rules for the use of which are explained with the Second Species of counterpoint. (Sec. 135 and 159.)

The first of these seems identical with the scale of the key of the minor 3rd above its assumed tonic, but should most distinctly differ from this in having a minor tone between its 3rd and 4th, and between its 6th and 7th degrees; whereas the scale of ♭E has a major tone between its 1st and 2nd, and between its 4th and 5th; its misuse has led many excellent musicians into confusion of the two totally distinct keys thus confounded, and students are most earnestly enjoined to careful observance as to when its employment is opportune. The second arbitrary minor scale is misleading to the ear if it be not distinguished by appropriate harmony, since its first six notes, as here presented, belong only to the key of ♭B, and the 7th note has an effect of strangership in any key.

CHAPTER IV.

PROGRESSION OF PARTS.(a)

28. THE rules for melodic progression here given have countless exceptions in the modern, free, or chromatic style now in use. This is no reason for their non-observance, since exceptions can

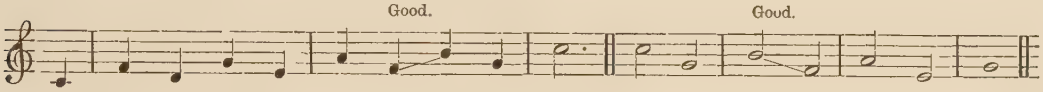
(a) The names of the six parts chiefly employed in Counterpoint, were the Tenor or principal, which always *held* the Plain Song, or Cantus Firmus, or Canto Fermo, sometimes called the Church Part—because sung by

only be understood by students who are thoroughly conversant with the rules they derelict, and whoever may have mastered the priceless art of constructing purely smooth and fluent melody, will need but small labour to learn when and how melody may appropriately be angularised, or even graced by the once unknown forms of expression later times have introduced.

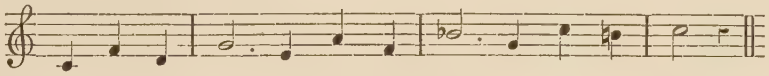
29. Every single part is a melody, and though one or another may be casually more prominent than the rest, each one must be fault-free if not always attractively beautiful.

30. Melody may not proceed by an augmented interval.

The sole exception is in the repetition of a sequence.

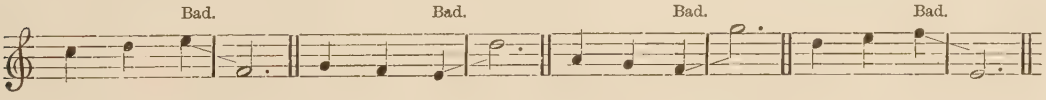


Even though justified by the resemblance to the perfect interval wherewith each of these sequences begins, the employment of augmented intervals is still undesirable; and the reduction of the 7th of the key to a semitone below its normal position is an available device for making the interval of the 4th from the subdominant perfect instead of augmented, and some excellently bold and some quaint effects in harmony as well as melody are the result; if permanent modulation into the key of the subdominant be unintended, the early restoration of the leading-note is needed to certify the primary key.

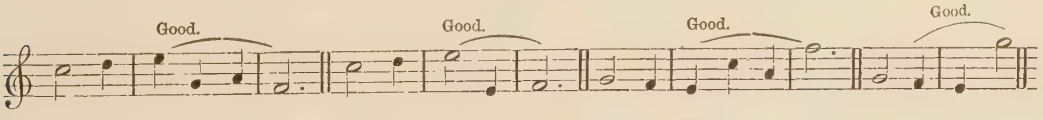


31. Melody may proceed by a diminished interval, provided it at once return to a note within the interval of its leap.

32. Melody may not, save for a strongly marked and special effect, proceed by the interval of a 7th or a 9th.

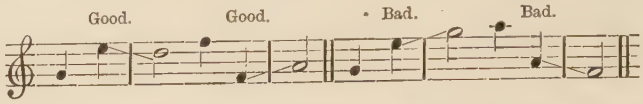


33. It is undesirable for the interval of a 7th or a 9th to occur in melody without at least two notes between its two, unless the one note between the notes of a 7th be an 8th, and unless the one note between the notes of a 9th be a 10th. (Sect. 276.)

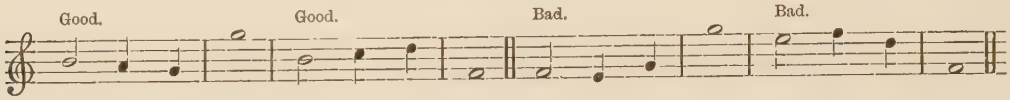


the congregation against the Counterpoint of a chosen choir—upon which the Counterpoint was constructed; the Mean, which was in the middle between the Tenor and what was in most cases the highest part; the Treble, which was in most cases the highest part, and was the third in order, counting the Tenor and the Mean as the first and second; the Quadruple or Quatreble, a part sometimes added above the Treble; the Quinniple or Quinible, a part sometimes added above the Quadruple, but of doubtful, or, at most, very rare use; below all, the Bourdon or Burden or Bass, bearing the weight of the Tenor with its superstructure of Counterpoint, being the foundation or base of the entire harmonic edifice.

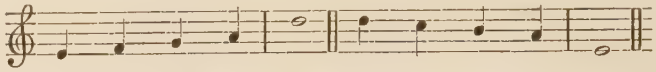
34. After the leap of any interval larger than a 5th, in melody, it is desirable to return either to a note within the leap or beyond it.



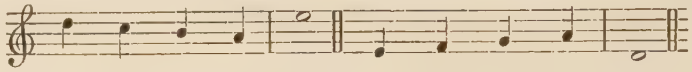
35. Before the leap of any interval larger than a 5th, in melody, it is desirable to proceed in the contrary direction to the leap.



36. After several consecutive 2nds in melody it is bad to leap in the same direction upward or downward to an accented note,

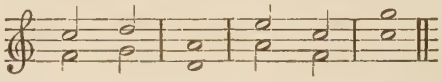


but good to leap in the contrary direction to an accented note,

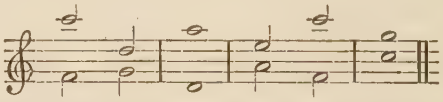


and good to leap in the same or in the contrary direction to an unaccented note.

37. No two parts (however many may be the number of the whole that are to be performed together) may proceed by similar motion in perfect 5ths with one another.(*a*) (Appendix B.)



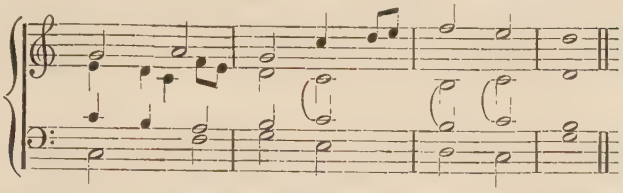
38. No two parts may proceed by contrary motion in perfect 5ths with one another.



Some teachers are less stringent in the enforcement of this rule, even in Contrapuntal writing, than of Sect. 37; but the scientific reasons must hold as strongly against contrary as against similar motion from one perfect 5th to another, and as to the effect there can be no choice of badness between the examples here offered. Where consecutive perfect 5ths have a good effect, it is indifferent whether the parts proceed by similar or contrary motion; but this is not in strict counterpoint, however many the parts.

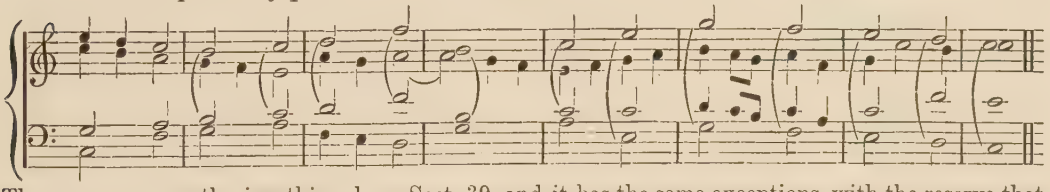
(*a*) The reason of the bad effect of this progression has not been proved, but a speculation respecting it has the sanction of some thoughtful musicians. It rests on the fact that the ear adjusts the fallacy of temperament, and receives what stand for musical intervals on our keyed instruments, as though they were truthfully tuned; and thus, though we have but one C or D, &c., to represent the modification of the note so named in all the keys to which it belongs, the note produces a separate effect upon the hearer in each key-relationship in which it may be involved, so that D sounds as if it were a major tone from C if used in the key of C, but sounds as a minor tone from C if used in the distinctly different key of A minor, while a pianoforte or a flute gives but one sound each for C and D. A perfect 5th, more than any other single interval, suggests the complete idea of a key; so, to proceed from one perfect 5th (whose intonation should be peculiar to one key) to another perfect 5th (whose intonation should be peculiar to another key) implies precipitation from one key to another without passing through the harmonic channels that naturally connect the two. The 5th E, for instance, should have 81 vibrations against 27 in the key of A, and but 80 against 27 in the key of C; we have but one A and one E on keyed instruments to serve for both keys, and yet we suppose the 5th to be perfect whenever we hear it, and so, possibly, our shock at approaching this 5th from A after a 5th peculiar to the key of C, results from the discrepancy that should exist between the two presentations of the chord which are characteristic of the two keys. This speculation is corroborated by the good effect of consecutive 5ths between those notes of the key, of which, in truthful intonation, the 5ths are precisely perfect—a good, nay, beautiful effect, however, whose application is limited to the modern, free, or chromatic style of music, and is wholly unavailable in Diatonic Contrapuntal writing. The 5th from the subdominant and that from the dominant are indeed both perfect; but assuming the key of C, the 6th from F is a minor tone above C, whereas the 5th from G is a major tone above C, and hence, the progression from either of these 5ths to the other involves an implied change of tonality, and consequently has a bad effect.

39. No two parts may proceed in unison (or 1sts) with one another.



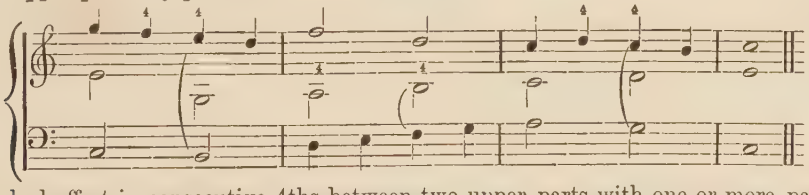
There needs no philosophy to prove that the predominance given by their duplication to the three notes here in unison renders them obtrusive, and proportionally weakens the other two parts. It is, however, occasionally good to let all harmony cease and make either one part proceed alone, or all the parts proceed together with the same melody, and then it is indifferent whether they stand in 1sts or in 8ths with one another.(*a*) It is also occasionally good to assign one melody to two or more parts against the Counterpoint of other parts; but this should not be done save for an entire phrase or rhythmical period, and save when a phrase or complete melody of many phrases is designed to have special prominence.

40. No two parts may proceed in 8ths with one another.

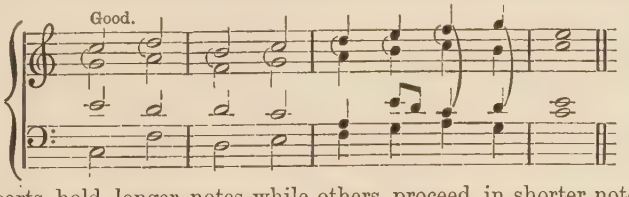


The same reason authorises this rule as Sect. 39, and it has the same exceptions, with the reserve that duplication in 8ths of the bass with any upper part when there is harmony intervening, is only applicable to rare orchestral effects, and is unavailable in Counterpoint. The progression from 8th to 8th in contrary motion, 1st to 8th or 8th to 1st, is less objectionable in Counterpoint of many parts.

41. No upper part may proceed in 4ths with the bass.



There is no bad effect in consecutive 4ths between two upper parts with one or more parts moving below them.



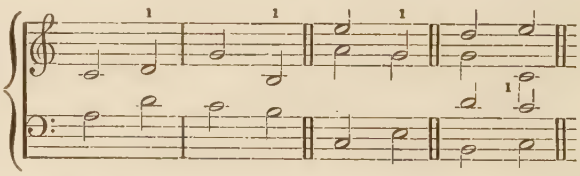
If, however, some parts hold longer notes while others proceed in shorter notes, the lower of the parts which move stands as a bass to the upper, and consecutive 4ths between these two parts are as bad as though there were no harmony against them.

(*a*) In this case, the term Tasto Solo is employed to indicate that an accompanist is to play nothing but the one single melody.

42. The outside parts (that is, the highest and lowest, for whatever voices or instruments these may be, and whether the composition be in two or any number of parts) may not proceed in similar motion to a perfect interval from any other interval, save when changing from one to another position or inversion of the same chord.

The 5th or 8th, or 1st, approached thus by similar motion, may expressively be called an *exposed* 5th, &c., because the note is brought into obtrusive prominence by such approach, and it is thus disagreeably exposed.(*a*) Exceptions from the rule against an exposed 5th, or an exposed 8th, are when the 5th of the dominant is approached from the harmony of the key-note, and when the 5th of the key-note is approached from the harmony of the subdominant, also when the 8th of the key-note is approached from the harmony of the dominant, and when the 8th of the subdominant is approached from the harmony of the key-note; when, in all instances, the higher part must proceed by the step of a 2nd. These exceptions, however, are available only in the modern, free style, or should be employed most rarely in strict counterpoint, their least objectionable use being in a final cadence. There is no bad effect from a 5th or 8th in an inner part approached in similar motion with another inner part, or with an outside part.

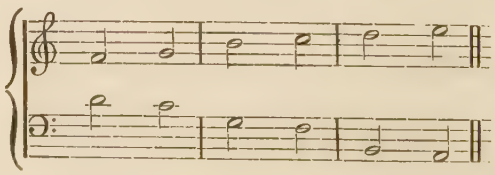
43. No two parts, whether outside or inner, should approach a 1st or Unison in similar motion.



44. It is undesirable for the highest part (whatever be the total number of parts) to leap to the 8th from the bass when the bass moves.

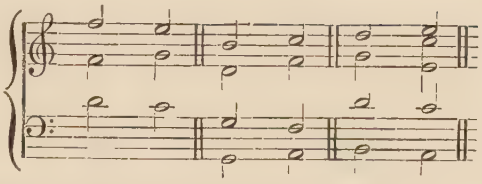
The bass, however, may freely leap (in contrary motion) to the 8th, when the highest part moves a 2nd.

45. In two-part writing, a 3rd may not be followed by a 5th when both parts move a 2nd.

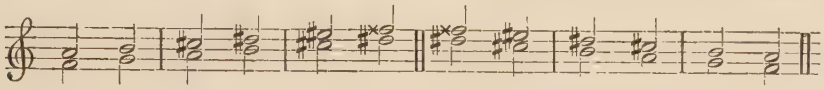


(*a*) By strange contradiction, it is not uncommon to use the term "hidden" instead, as "hidden 5th," "hidden 8th," &c.; but, a note can only be hidden by others sounded at once above and below it.

The bad effect of this progression vanishes when one or more parts are added to the harmony.(*a*)



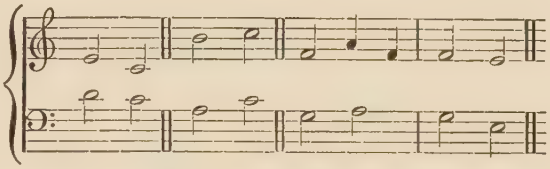
46. In two-part writing, one major 3rd may not follow another at the step of a major 2nd.



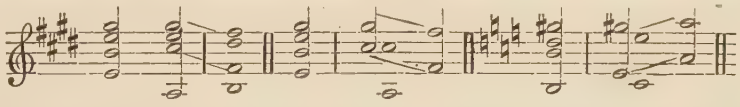
The bad effect of this progression vanishes when one or more parts are added to the harmony.

47. No two parts may proceed in 2nds or 7ths with one another.

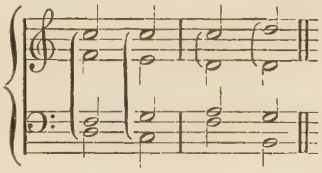
48. Two notes next in alphabetical order to one another, sounded together, may not proceed in similar motion to the 1st or 8th, as 2nd to 1st, 9th to 8th, 7th to 8th.



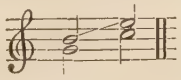
49. No part may proceed to the note that resolves a discord, or to its 8th, in similar motion to the progression of the discord.



50. If two notes next in alphabetical order to one another, be sounded together as essential notes of a chord, neither may proceed to the other as a note of the following chord.

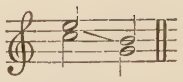


Passing-notes and suspensions (§§ 123 & 150) are not essential notes, but are distinctly foreign to the prevailing chord.(*b*)

51. An under part should not proceed to a higher note than the note sounded immediately before it in an upper part,  and an upper part should not proceed to a lower note

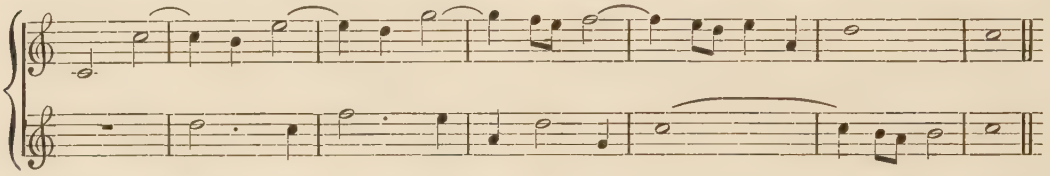
(*a*) These last nine rules (Sects. 37 to 45) refer to the specialities of perfect intervals (Sect. 13), and prove the need of a distinctive title for the 1st and 5th with their 8ths and inversions, to separate them for ever in idea from all other intervals, concordant and discordant.

(*b*) The resolution of $^{13}_{7}$ of the dominant, upon $^{8}_{3}$ of the key-note, is peculiar to the modern free style, and unavailable in strict counterpoint; as is also the more familiar resolution of the 7th from the root, in the second inversion of the dominant chord, upon the 5th from the root in the first inversion of a tonic chord

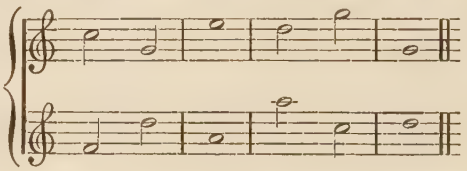
than the note sounded immediately before it in an under part.  This is less objectionable when the note to which the under part ascends, or to which the upper part descends, is concordant with the preceding note of the other part, than when it is discordant. In simplest duet-writing, passages of the kind occur not rarely and without bad effect; but in fuller harmony they are likely to confuse the part-writing, and on this account are undesirable.

52. The highest part, however many there be, should have the highest notes; the part next under it should have the next highest, and so with all the other parts until the lowest. This lowest part is the bass of the harmony, though it sometimes be for a tenor or any higher voice or instrument.

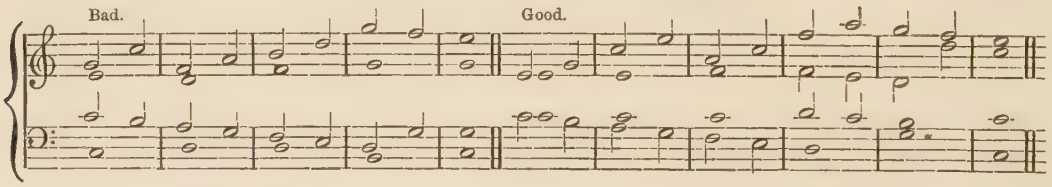
53. Crossing of parts (an upper part proceeding below an under part, or an under proceeding above an upper part) obscures the part-writing, and is only permissible when the shorter notes of one part cross the longer notes of another, so that the individuality of the two melodies remains unconfused.



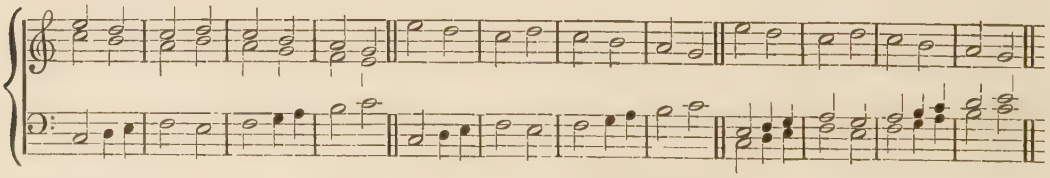
It is highly undesirable, however, in counterpoint of more than two parts, that the part for the bass voices, or the organ pedal, ever cross an upper part. If the two parts move note against note, the higher notes sound as belonging to the upper melody, and the lower notes as belonging to the under melody; and so the bad artifice veils no faulty progressions of which the evil would be manifest had each part the notes natural to it.(*a*)



54. If one part proceed in arpeggio (having the notes of a chord in succession) against passing-notes in another part, it is bad for the arpeggio part to leap to a note which, though concordant with the prevailing harmony, is discordant against the passing-note.

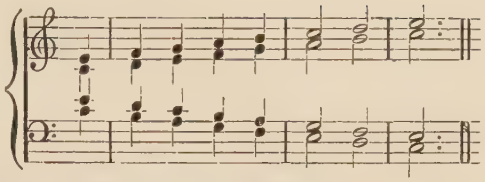


55. Two or more parts, proceeding in contrary motion by the step of a second, may pass from a concord to a discord, and the contrary motion with the gradual progression is equivalent to preparation.



(*a*) Incredible as it may seem, such progressions as these are to be found in the best writings of three centuries since. Their occurrence is only accountable by the conjecture that the music was not performed to an audience who could hear the complete effect, but by the executants for their own pleasure, when each, intent on the melody of his own part, might hear the euphony of entire combinations, but not perceive the entanglement in which his melody was involved with the progressions of another.

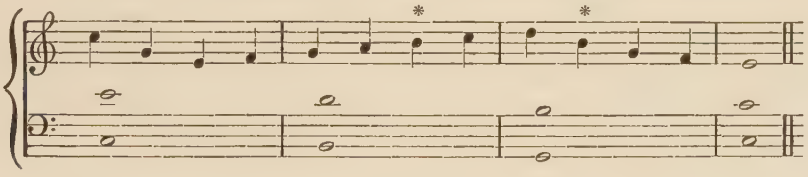
A discord, thus approached, may proceed in continuance of the same contrary motion, and still by step of a 2nd in all the parts, to another discord; and so on, in contrary motion and by 2nds, until a concord be reached.



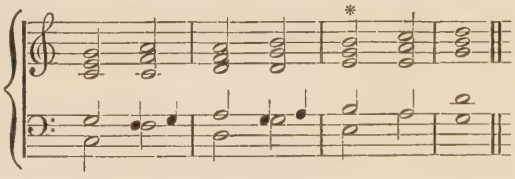
56. No discord may be doubled, except it occur in a succession of passing-notes in one part while it is held in another part.

The reason of this is, less because of the aggravated harshness, than because any note needing a determined resolution must always be so resolved, in however many parts it appear, and therefore consecutive 1sts or 8ths would be the result of such duplication; but a passing-note (Sect. 123) has an undetermined progression, and therefore may proceed otherwise than in 8ths with the sustained discord.

57. The leading-note may not be doubled, except it occur in a succession of passing-notes (Sect. 123), or in the midst of an arpeggio in one part, while it is held in another part;



and except it occur in one of the repetitions of a sequence, when it is treated, in combination and progression, like the corresponding note in the original section of the sequence. (App. C).

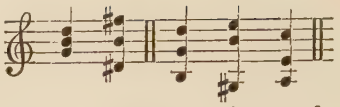


58. The leading-note, in a full close or perfect cadence, must rise to the key-note. In all other progressions the rules of the modern free style concerning this most delicate, poignant, and sensitive of all the notes prevail not in strict diatonic counterpoint. The leading-note is a discord in the triad of the mediant in both minor and major forms of a key, and, as such, requires special treatment (Sects. 20, 196, 296).

59. Notes are related to one another which belong to the same key. When one part is in one key and another part is in another key, there is false relation between them.

60. False relation of the 1st or 8th is when a ♮ or ♯, or ♭ note is in one part, and another note of the same alphabetical name, but at a chromatic semitone above or below the one, is in another part. It is, I. if the two notes are sounded in one chord; II. if in two successive chords; III. if in two chords with a chord between them.

False relation is bad in all three forms. The harmonic relation of the 3rd, however, connects the two chords in II., if the 3rd of the first chord be the root or the 5th of the second chord. The



two notes in III. are related, if one of them be the minor 7th of the arbitrary minor scale (Sect. 27);

and the otherwise false relation is condoned when the latter of the two notes is the major 3rd of the key-note in a full close in a minor key (Sect. 93). Other exceptions are peculiar to fundamental harmony, and apply not to diatonic counterpoint.

61. False relation of the Tritone (Sect. 18), called "Mi contra Fa," by early theorists, is when the Mi or mediant of one key (as G) is in the chord next before or after the "Fa," or subdominant of the key of the 4th above the other (as C), that is, B in one chord, and ♮F in another. It induces the bad effect from consecutive major 3rds (Sect. 46), and the worse effect from the indiscriminate use of the triad of the mediant (Sects. 20, 58, 65). (Appendix O). False relation of the tritone is also between the mediant and major sub-mediant in a minor key, though these notes be not Mi and Fa in the gamut.

CHAPTER V.

FIRST SPECIES OF COUNTERPOINT.

62. THE First Species of Counterpoint, often called Simple Counterpoint or Plain Counterpoint, is the simplest possibility of musical combination. It is the basis of all the other species. It consists entirely of concords, which are note against note, all of the same length as those of the given Subject or Plain Song.

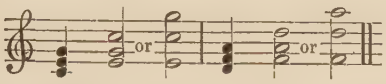
63. Concords (Sects. 7, 19, 62) constitute the common chord or its first inversion.

64. A common chord is a bass with its perfect 5th (Sect. 13), and either its major or minor 3rd (Sect. 15), and it is called a major or minor common chord, according to the quality of its 3rd. The note whence these intervals are counted gives its name to the chord, and this note is the root of the combination in whatever position or inversion the chord may be sounded. Thus there may be a chord of C major or C minor, or ♯C major or ♯C minor; of ♭E major or ♭E minor, and the like, and C, ♯C and ♭E are respectively the roots. In English, a chord, like a key, is always understood to be major unless minor be specified.

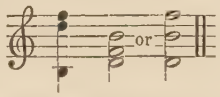
65. In the major form of a key, the common chords of the key-note, the dominant and the subdominant are major, those of the supertonic and submediant are minor. The triad of the leading-note, having a diminished 5th, is not a common chord. The triad of the mediant, though having a perfect 5th, cannot be classed as a concord, by reason of its harsh effect in relation to other chords in the key (Sects. 20, 58, and 61). (Appendix H.)

66. The inversion of a chord is all or any of the notes of the chord, with either of these instead of the root for the bass note.

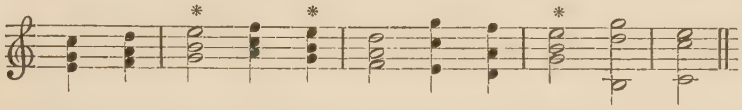
67. The first inversion of a chord is that chord, or any portion of it, with its 3rd in the bass. The root then stands as the 6th from the bass, and the 5th in the direct chord then stands as the 3rd from the bass.



68. The triad of the leading-note is only discordant when the interval of the diminished 5th or its inversion the augmented 4th, stands between the bass and any of the upper parts. When this interval stands between two upper parts with the 3rd of the triad below it, the discordance is so far dispelled that the inverted triad ranks in the class of concords (Sect. 7).(*a*)



69. The triad of the mediant, also, loses its discordant character when the interval of the 5th or its inversion stands between upper parts with the 3rd of the triad in the bass (Sect. 65).(*b*)

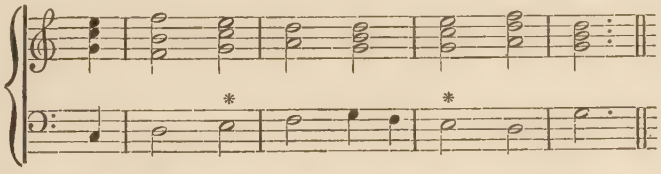


70. Hence, though there be but five available common chords, there are seven chords of a bass with its 6th and 3rd in the major form of a key, all of which seven rank as concords, and are available in every respect as first inversions of common chords.

71. Because of the ambiguous character of the 4th from the bass, which in strict counterpoint is only available when one of its two notes is a discord, the second inversion of triads having the 5th in the bass is not accepted in this class of writing.

72. In the first inversion of a major chord, it is harsh to double the bass-note.(*c*)

The harsh effect is made less conspicuous when both the parts which have the duplicated note approach it and quit it in contrary motion and by step of a 2nd.



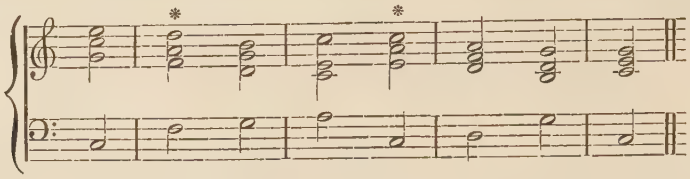
If either in the bass or in an upper part the major 3rd of a chord be held or repeated while it is approached by leap in the other, its duplication also is less conspicuous. When extreme brilliancy is desired for a particular harmony, the duplication of the bass of an inverted major chord may be used as a means, when its very harshness becomes an element of beauty.

(*a*) Truly, the dominant is the root of this seemingly anomalous chord; but when the root is not sounded, the combination fulfils all the conditions of a concord, having no 4th from the bass, no diminished or augmented interval from the bass, and no notes next in alphabetical order to one another. The Supertonic then, with its 3rd and 6th, is treated in every respect as the first inversion of a concord (Sect. 67).

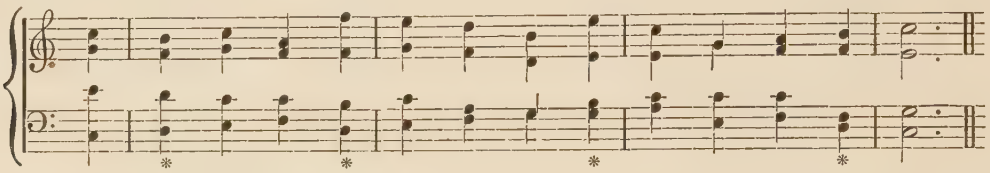
(*b*) The dominant is the true root also of this chord.

(*c*) This is, perhaps, because the bass being thus enforced, its harmonic 5th becomes so discernible as to jar against the inverted root of the chord, which is a major 7th, or a diatonic semitone from this 5th.

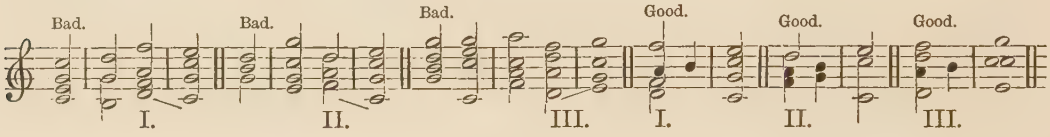
73 In the first inversion of a minor chord, the duplication of the bass note is, at worst, weak.(*a*)



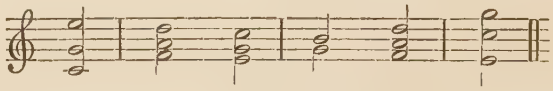
74. In the inverted triads with the supertonic and the dominant in the bass (Sects. 68 and 69) the duplication of the bass is unobjectionable; but in the inverted chord upon the Supertonic the 3rd from the bass may be doubled with best effect (Sect. 68).



75. Any of these common chords and inversions may be followed by any one of the others, except only the common chord of the supertonic, which may not be followed by the chord of the key-note,

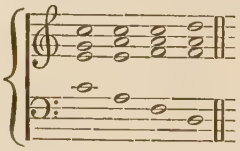


unless both chords be in the first inversion.

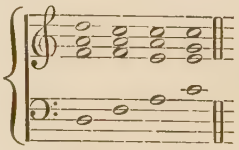


The same effect is not produced by a progression from the chord of the submediant to that of the dominant—also a minor and a major chord in consecution.(*b*)

76. A succession of common chords upon bass notes descending by 3rds



is smooth and sometimes bold in effect. When the bass ascends by 3rds



the effect of a succession of common chords is rugged, quaint at best, and rarely desirable.

77. When the first inversions of the chords of the key-note and the dominant, or of the key-

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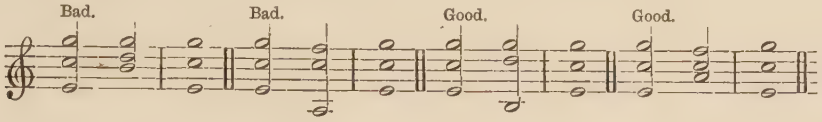
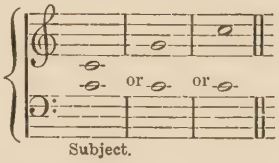
(*a*) The harmonic 5th from this bass-note would stand as a tone below the inverted root of the chord, and so would not have the harshness that strikes the ear when the chord is major, and when the 5th from the bass would stand as a semitone below the inverted root.

(*b*) A reason for the difference may be that, from the supertonic to the key-note is the interval of a major tone, but from the submediant to the dominant is the interval of a minor tone.

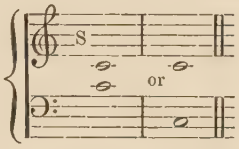
note and the subdominant, occur in succession, it is better that the bass move a 4th than a 5th upward or downward, whichever of the two chords precede the other.



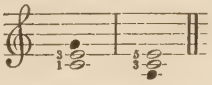
78. Two-part counterpoint must begin with a perfect interval, that is, the 1st, or 5th, or 8th, if the counterpoint be in the upper part;



the 1st or 8th if the counterpoint be in the under part.



The reason for this is that the first note should define the key. If one note, or that with only its 8th, be heard, the former is accepted as a key-note; if one note with only its 5th be heard, the possibility is precluded of any note but the former being the root of the chord. If one note with only its 3rd be heard (an imperfect interval), the thought of a 3rd above the two, or of a 3rd below the two, changes the effect of the original note, which sounds as the root of the chord if supposed to be the lowest note; but as the 3rd of the chord if supposed to have a note below it.



79. Two-part counterpoint must not have the 1st or Unison of any but the initial or final note; because when two parts make a single sound all harmony ceases, and though the effect be good of proceeding from nothing and of dying into nothing, to come upon nullity in the course of a strain of music has the worst effect of weakness.

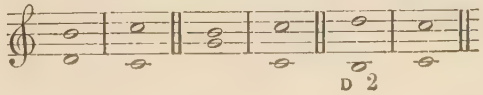
80. As the aim is to distinguish the melody of the counterpoint from that of the Subject, there must not, in two-part counterpoint, be more than three consecutive 3rds, or three consecutive 6ths; because more than three would annul the distinction of melodies, and present but one melody with its reflection at the interval of a 3rd or 6th higher or lower.

81. To repeat or continue a note for two bars or more is not melody but monotone, and therefore most undesirable in counterpoint of two parts. (Appendix D)

82. To distinguish the counterpoint from the Subject it is desirable that, for the most part, it proceed in contrary rather than in similar motion to the progression of the Subject.

83. Counterpoint of two parts should consist more of imperfect than of perfect concords; the latter, indeed, though unforbidden, should be sparingly employed.

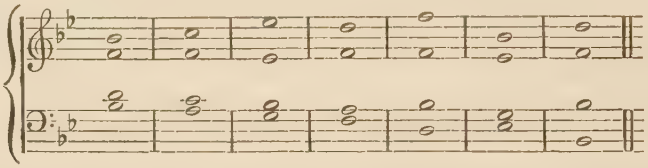
84. Every Exercise must end with a full close or perfect cadence. A full close consists in the ascent of the leading-note to the key-note in one part, while another part proceeds from the supertonic or from the dominant to the key-note.



This incident of a full close is the link between the Ancient, Strict, Diatonic or Contrapuntal style, and the Modern, Free, Chromatic or Harmonic style in music. The Ancient style makes no distinction of treatment among the whole seven notes of a key—whatever rule applies to one, applies equally to all. The Modern exacts exceptional treatment of particular notes and of the chords they generate, and has special rules for the government of each. The habit of two and a half centuries, always growing in force and in extent, has established the requirement by modern hearers for a succession of chords with a progression of notes to make an ending satisfactory, which was not demanded when the Ancient style solely prevailed. Even the rules respecting the leading-note (Sects. 57 and 58) have not till recently been fully developed; and we find that not only in the time of Handel and Bach was there no shrinking from its duplication or need of its ascent, but with writers of our own day, who refer to the canon of the past, there is an occasional disavowal of the newer necessity. Now, however, when ears have become sensitive in a matter that escaped earlier observation, the concession is due to present requirement, that the rules here enunciated, as to the leading-note and the full close, be faithfully observed.

85. A full close must not occur in the course of an Exercise, but must be deferred always till the end. This is one of the most valuable points in contrapuntal study; the art of withholding a termination is difficult of attainment, and the practice proposed in these short exercises is useful preparation for more extended appliance of the various means thus to be acquired of evading a cadence.

86. The plagal cadence has the subdominant for the penultimate chord.



The use of this is countlessly less frequent now than of the other form of close, and to modern ears it is less conclusive; it is not recommended for the coming Exercises. The definition Plagal Cadence refers to the interval of the 4th between the roots of the two chords, whereas the Authentic Cadence has the dominant for the bass note at the interval of a 5th before the final chord. Here is illustration of the dominant commanding the key from above as being generated by the key-note, and of the subdominant commanding the key from below as generating the key-note itself; and it exemplifies the derivation of our scale from the two sources, namely, the tonic and the note of which that is the third natural harmonic.

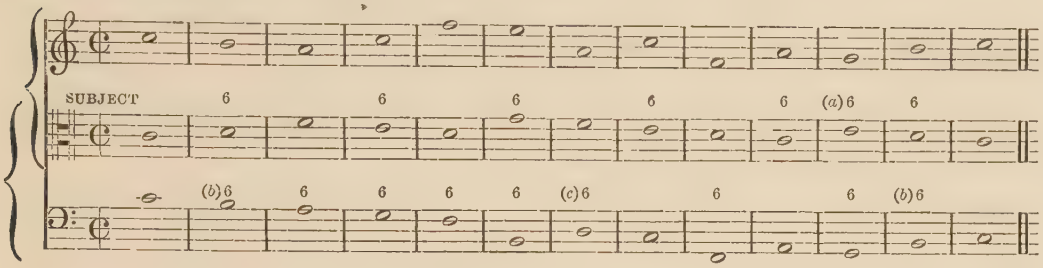
87. It is highly desirable to limit each Exercise to the key in which it begins and ends. Modulation is a distinct study, which, however interesting, should not be undertaken till mastery has been obtained over all the resources of a key, and then the transposition of these into other keys will be matter of easy, but totally separate attainment.

88. It is recommended to figure the bass throughout these Exercises, to secure the student's constant sense of the entire harmony, which will often be incompletely represented, and to direct necessary attention to the radical succession of chords. When the root of a chord is the bass-note, no figure is used except to contradict previous figuring on the same note; then, and then only, the figures $\begin{smallmatrix}8\\5\\3\end{smallmatrix}$, or any of these, denote a common chord. The figure 6 over or under a bass-note implies that the bass is to bear a first inversion.

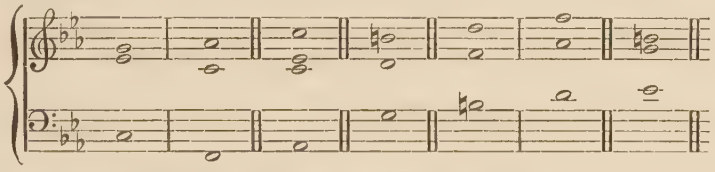
89. It is desirable, in two-part counterpoint, to place the Subject on the middle staff of three, to write it in a compass so low that it will bear a counterpoint above it, and so high that it will bear a counterpoint below it, and to write these two counterpoints without referring either to the other.

There can then be seen the likeness and unlikeness of treatment the same Subject requires when it stands as a bass, and when as a top part.

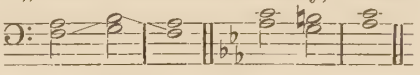
90. Here is a model of Exercises now to be written.



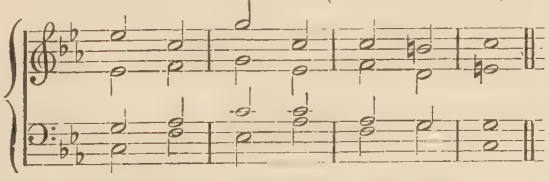
91. In the minor form of a key, the chords which comprise the mediant or the submediant differ from the corresponding chords in the major form. Hence, the common chords of the tonic and the subdominant are minor, and that of the submediant is major. That of the dominant is the same as in the major form of a key, has the same dominating or commanding character, and has the same rules for its treatment. The triad of the leading-note with its diminished 5th is the same as in the major form of a key; the supertonic also bears a diminished triad; and the mediant bears an augmented triad; thus the triads of these last three are not common chords.



92. Special consideration is directed to the common chord of the submediant in the minor form of a key.(*d*) The enrichment of the submediant chord by the unlimited duplication of its 3rd (this 3rd being the key-note), gives it peculiar effect and a totally distinctive character. The relation of this chord to that of the dominant is likewise to be noted, the two standing at the interval of a semitone apart, and both being major; the major 3rd of the submediant being soft and sweet in character, that of the dominant being bright and piercing. Yet further is to observe that, whereas in the major form of a key, the consecution of the two major 3rds of the subdominant and dominant (Sect. 46) exemplifies the false relation of the tritone (Sect. 18), in the minor form of a key, the two major 3rds of the submediant and dominant (at the interval of a minor 2nd) produce an effect of perfect beauty.



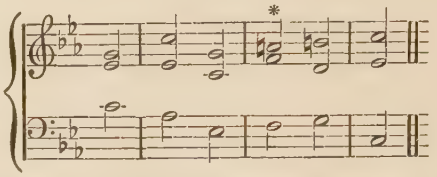
93. One more major common chord is available in the minor form of a key, namely, the major chord of the key-note as the final chord in a full close (Sect. 84 and 60).



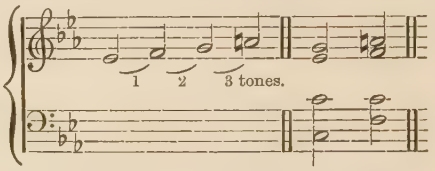
(*a*) The mediant bears no common chord, so is figured 6, though no C be in the harmony.
(*b*) The leading-note bears no common chord, so is figured 6, though no G be in the harmony.
(*c*) The chord of the supertonic may not precede that of the key-note, so the bass is figured 6, though no B be in the harmony.
(*d*) Scientists assign this as the foundation of the minor key; in adopting which view, however, large reserve must still be made for the paramount importance of the key-note, whatever its source, and for the harmonies that remotely spring from it, namely, the common chord of the dominant, the two diminished triads and the augmented triad.

Early rule forbade closing on a minor chord as having an unsatisfactory and therefore inconclusive effect. It allowed termination on a chord without a 3rd, as exemplified in the second and last movements in Mozart's Requiem. Preference was given, however, to the ending upon a major chord. The major 3rd of the key-note, thus employed, retains its ancient French name, "Tierce de Picardie."

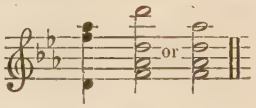
94. Composers of the eighteenth century frequently wrote a major common chord of the sub-dominant in harmonising the ascent of the arbitrary minor scale (Sect. 27).



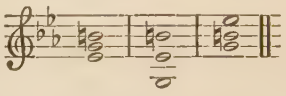
The beauty in their writing is its own justification; but this element of it is not a desirable precedent, for, without the melodious charm that graces some of the passages in question, the tritone between the minor 3rd and major 6th of the key is inharmonious from its false-relation. (Appendix I.)



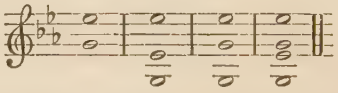
95. As in the major form of a key, the first inversion of the triad of the leading-note is available as a concord in the minor. So too the first inversion of the diminished triad of the supertonic, but this differs in effect and treatment most widely from the other, in that the supertonic has none of the sensitive nature of the leading-note, and may therefore freely be doubled to any extent, as also may the other two notes of the chord.(*a*)



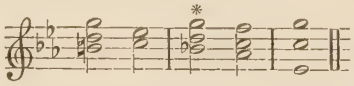
96. The interval of the augmented 5th or its inversion, the diminished 4th, is equally discordant, whether between upper parts or between the bass and an upper part.



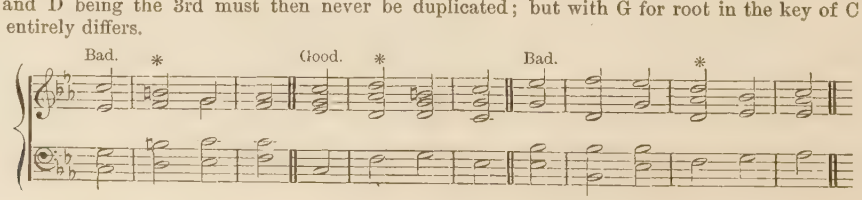
There is therefore no concordant inversion of the augmented triad, but the dominant of the minor key may be accompanied with the interval of the 6th, when both or either of the notes may be doubled.



This must be remembered as an interval, distinguished from a complete chord; it may not be accompanied with the major 3rd from the bass, for that would be a discord; and it may not with the minor 3rd, for that would be in another key. (Appendix G.)

97. When, in the minor form of a key, the bass descends by 2nds from the key-note to the sub-mediant, the minor 7th from the key-note may be used as the bass of a first inversion;  but this chord is unavailable in its direct form, for the minor 3rd of the dominant in any upper part disestablishes the key.

(*a*) The dominant is the true root of this as of the other chord; the lower note of the interval of the diminished 5th, D, being here the 5th from the root, is originally a perfect interval, and so unrestricted in treatment. The fallacy of representing the two keys as identical, which are confused by having the same signature, is evidenced by this chord; the same combination of notes here given, if employed in the key of ♭E, has ♭B for root, and D being the 3rd must then never be duplicated; but with G for root in the key of C minor, its character entirely differs.



98. Hence though there be but four available common chords in the minor form of a key (of which the tonic may be varied in a full close) (Sect. 93), there are six chords of a bass with its 6th and 3rd in a minor key, all of which six rank as concords, and are available in every respect as first inversions of common chords, and there is the interval of the 6th upon the dominant. Besides these, there is the first inversion upon the minor 7th of the key with its implicit conditions (Sect. 97).

99. In the minor form of a key, the rule in Sect. 75 does not hold, because there is no common chord of the supertonic; the rules in Sects. 76 and 77 are as much to be observed as in major keys.

100. Even more than in Exercises in the major form of a key, is it desirable to avoid modulation throughout those in the minor form; because the difficulty of distinguishing between two keys with the same signature (misleadingly styled "relative major" and "relative minor") is so great as to need special study, and this study may well be made by the limitation of Exercises, but of Exercises only, to the one key in which each begins and ends.

101. In figuring the bass of Exercises in minor keys, ♮, or ♯, or ♭ over or under a bass note, implies that the 3rd from such note is to be inflected by means of the same sign. Either of these signs before a figure, implies that the note for which the figure stands is to be marked with the same sign. Instead of this some writers draw a line through the figure, which means that the note represented by the figure is to be raised a semitone, whether by a natural or a sharp.

The combination described in Sect. 96 may conveniently be figured $^{8}_{6}$ to distinguish it from a first inversion.

102. Here is a model of Exercises now to be written.

*** *The Student should write many Exercises in two parts, in major and minor keys, according to the models that have been given, the larger number being in minor keys, because of the greater difficulty of treating this form of tonality. The bass should be figured* (*Sects.* 88 *and* 101), *whether it be the Subject, or a part below the Subject.*

103. In three-part counterpoint similar motion from another interval to a 5th or an

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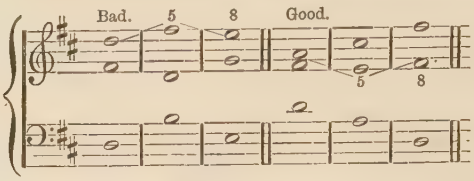
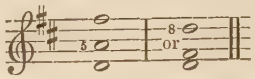
(*a*) The leading-note bears no common chord, so is figured 6, though no G be in the harmony.
(*b*) The supertonic bears no common chord, so is figured ♮6, though no B be in the harmony.
(*c*) The mediant bears no common chord, so is figured 6, though no C be in the harmony.
(*d*) The figures $^{8}_{6}$ imply that no 3rd may be used, as the chord is not a first inversion.

8th is bad only between outside parts, but not so between an inner part and either of the others.

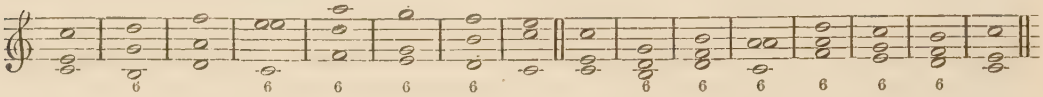


104. In three-part counterpoint, the bass and one part must begin with a perfect concord, and the other part may or may not have the 3rd of the chord.



105. In three-part counterpoint, two parts may occasionally have the 1st or Unison in the course of an Exercise, while the other part makes harmony with them.

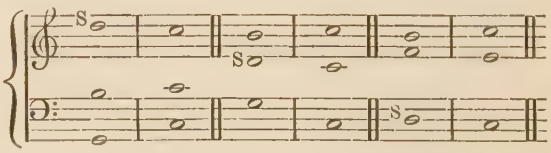
106. In three-part counterpoint, variety may sufficiently be preserved by the changeful harmony, though two of the parts proceed in 3rds or 6ths with one another far longer than is desirable in two-part writing.



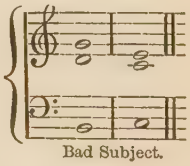
107. In three-part counterpoint, the repetition or continuance of a note in one part, while other parts move, is less objectionable than in two-part writing.

108. As three contrarieties are impossible, the recommendation of contrary motion between the parts applies not to three-part writing, but variety between the melodies should be sought by other means; for instance, moving by larger or smaller intervals when proceeding in the same direction.

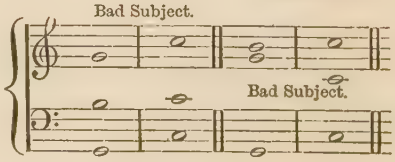
109. In counterpoint of more than two parts, a full close (Sects. 84, 85) must either have the dominant chord with its root in the bass for the penultimate harmony, or must else have the inversion of the diminished triad with the supertonic in the bass (Sect. 68). On this account a Subject for contrapuntal Exercises has always the supertonic for its penultimate note, which may serve for the highest, an inner, or the lowest part.



Whereas, to end with the leading-note before the key-note would be a bad bass;



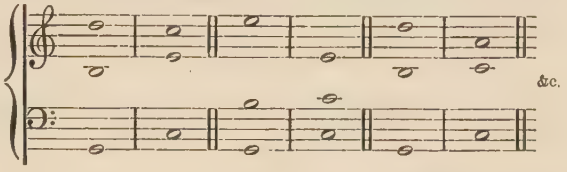
and to end with the dominant before the key-note would be a bad upper part.(*a*)



(*a*) The inversion (upon the supertonic) of the diminished triad was formerly preferred, even to the common chord of the dominant, for leading to a conclusion, and this evidences the instinctive desire for the dominant *discord* when rule precluded its use. The chord comprises the two notes most characteristic of the key (the 4th and 7th), which are distinctive of the fundamental dominant harmony, and which are absent from the pentaphonic scale (Sect. 21).

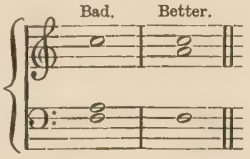
In Counterpoint of two parts, as the ascent of the leading-note to the key-note in some portion of the harmony is now indispensable for a satisfactory conclusion, this progression may be in the bass if it be not in the upper part; but in fuller harmony, the more solid effect of the root of the dominant harmony for the bass note is demanded, save in the one instance above named.

110. The reserve of the full close till the end of an exercise is as imperative in full harmony as in two-part writing. A full close may be evaded by the progression of the leading-note to some other note than the root in the chord of the key-note, or by the employment of an inverted chord on either the dominant or the tonic bass, or by other devices.

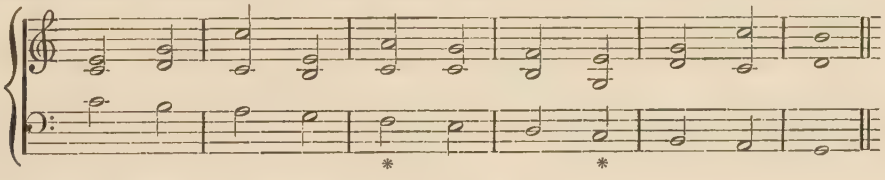


111. The richest effect of harmony is produced when the parts are at approximately equal distances.

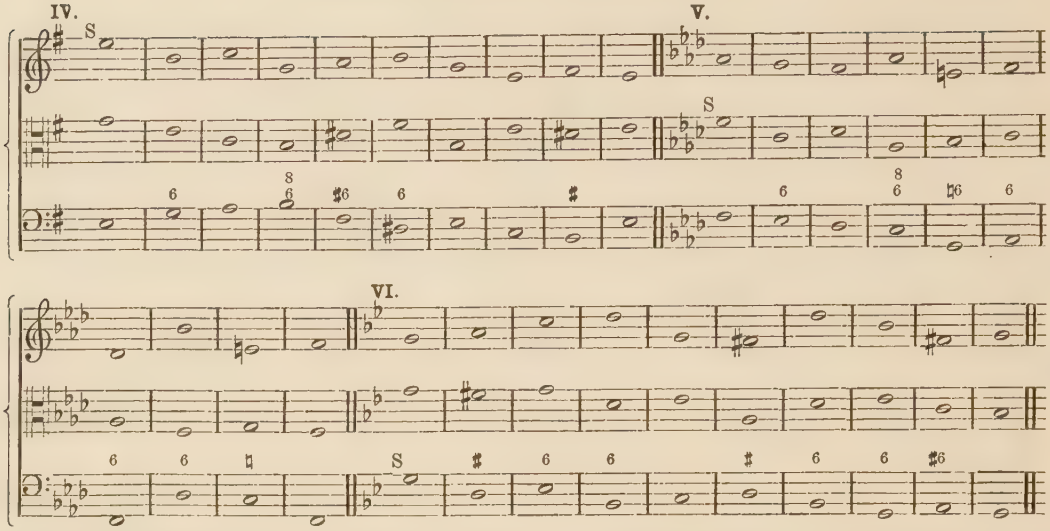
If this be incompatible with melodic interest in the several parts, a wide interval between the bass and the part next above it is better than between two upper parts.



The lower the bass proceeds the further from it should be the next part. With broad exceptions, it is desirable when the bass proceeds below F that the next part be no nearer than a 5th above it, and when the bass proceeds below C, that the next part be no nearer than an 8th above it.



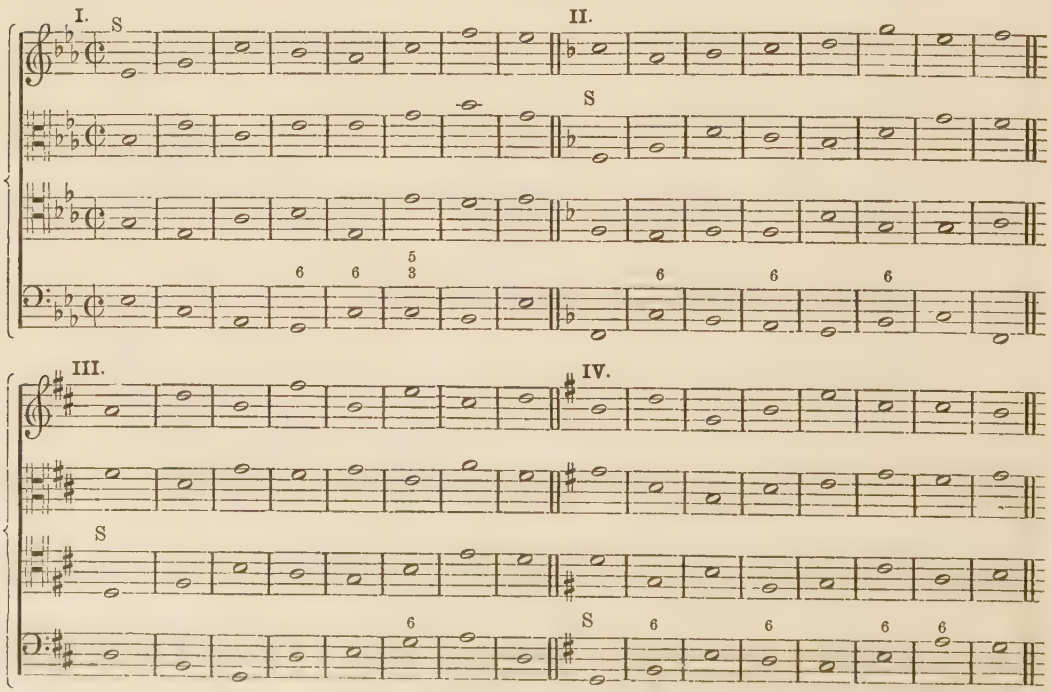
112. Here are models of Exercises now to be written.

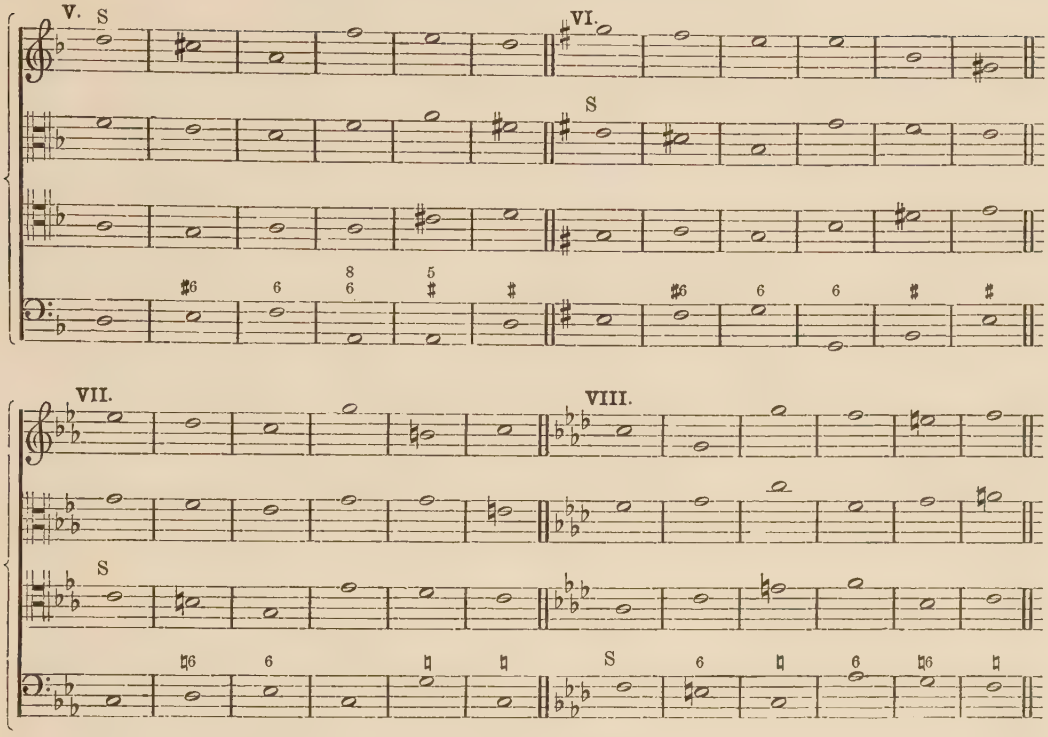


*** *The Student should write many exercises in three parts, in major and minor keys. It is desirable to treat one subject successively as a highest, an inner, and a lowest part, in order to prove its various capabilities in different positions in the score. It is expedient to write on the same lines and spaces in each clef, and to change the signature to suit the key induced by the alteration of clef. The bass should be figured* (Sects. 88 and 101).

113. In Counterpoint of four parts, all the rules of two-part Counterpoint are to be observed (Sects. 78 to 88), with the exceptions belonging to three-part Counterpoint (Sects. 103 to 111); the harmonies in major or minor keys being entirely chosen from the chords described in Sects. 65 to 77, and 91 to 101.

114. Here are models of Exercises now to be written.





115. In Counterpoint of five parts, all the rules with their exceptions, and also the choice of chords, to which reference is made in Sects. 65 to 77, 78 to 88, 91 to 101, and 103 to 111, are still to be observed. The greater the number of parts, the more does it become impossible, and therefore the less is it exacted that every part have unbroken melodic interest; but the desirability of this should never be out of a student's thought. In Counterpoint of many parts, more freedom prevails than in smaller scores, with respect to the last sentence of Sect. 40. The rules enunciated in Sects. 37, 38, 39, apply as rigidly to Counterpoint in many parts as to that in few, and writing is impure wherein they are disregarded. The rule in Sect. 72 is more lax in proportion as parts are multiplied, because the more duplication there be of other notes of the chord, the more is the prominence of the bass note out-balanced if that be also doubled.

116. Here are models of Exercises now to be written.

CHAPTER VI.

SECOND SPECIES OF COUNTERPOINT.

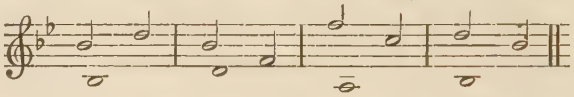
117. ALL the four Species of Counterpoint, other than the First or Simple, are often called Florid Counterpoint. According to the rules of each, the notes of the Counterpoint are various in length from those of the fixed song or Subject. In each Species in major or minor keys, the harmonies are entirely chosen from the chords described in Sects. 65 to 77, and 91 to 100, and the florid part is woven upon these. Hence, the First Species is the basis of all the others. In the four Species of florid Counterpoint, the repetition of a note without one or more intervening notes is always objectionable; this prohibition is often disregarded, even with good effect, in practical composition; but punctual regard to it in exercises is urgently enjoined as an invaluable means of acquiring fluency, freedom, and grace in the art of constructing melody

118. The Second Species consists of two notes in the Counterpoint against one of the Subject.

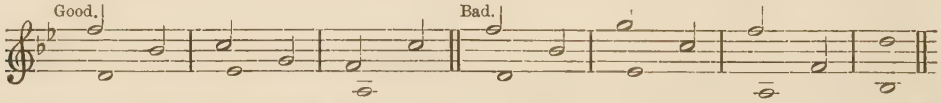
119. The first note of each bar must be a concord, that is, an essential or elemental note of the prevailing chord.

120. The second note of each bar may be a concord or a discord.

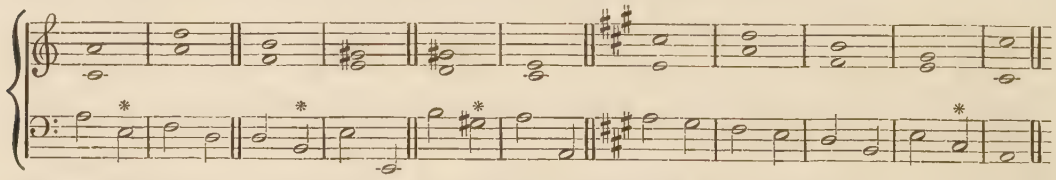
121. If a concord (that is, a part of the prevailing harmony), the second note must be approached by leap, the chord being thus spread in arpeggio, and then the rules given in Sects. 33, 34, 35 are to be regarded. It may be quitted either by leap or by step of a 2nd;



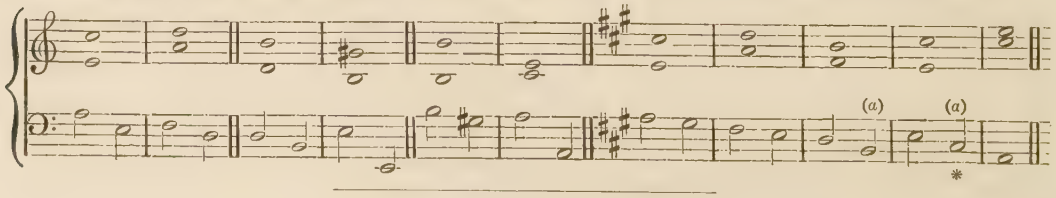
a leap, however, is better between the two notes of a bar than between the last note of one bar and the first note of the next bar.



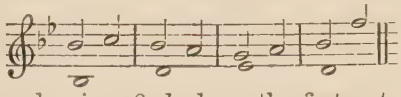
122. When the Counterpoint is the bass, there must be no leap to a second note, which though elemental in the chord, and thus available in upper parts, is unallowable for a bass note. These notes are the 4th, the diminished 5th, and the 5th below the leading-note.



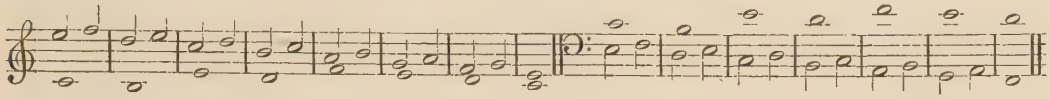
If, however, the note be absent from all upper parts with which the bass would form one of these objectionable intervals, then the bass is free to leap to any note of the harmony, because its discordance would be caused by a note that was sounded, and not by one that is only implied.



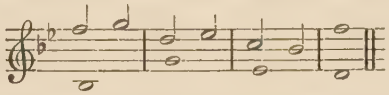
(a) See footnote to Sect. 134.

123. If a discord, the second note of each bar must be approached and quitted by step of a 2nd, upward or downward. It is then inessential or foreign to the prevailing chord, and is called a passing-note. 

An exception from this rule is, that when the first note of a bar is a 2nd above the first note of the next following bar, the Counterpoint may, after ascending a 2nd in the former bar, descend from the discord by the leap of a 3rd to the first note of the latter bar.

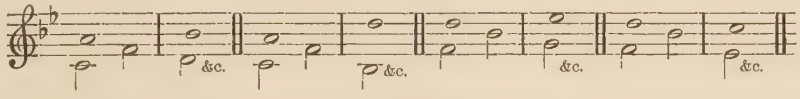


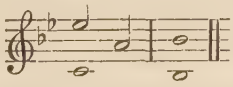
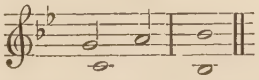
The exception is more appropriate to quick than slow passages, and, though not wholly inadmissible, is undesirable of application, in Exercises now to be written.

124. Sometimes a note may be concordant with that of the Subject, but discordant against the complete chord which is implied if not represented in the other parts. Then, it is to all effect a passing-note, and must be treated as such. In the coming example, the second note in a bar is quitted by leap, and thus a change of harmony is indicated. 

The object of this Species is to teach the writing of two notes against one chord; whereas, the example shows two chords against one note. However interesting an exercise may be the search for changeful harmony against one sustained note, it is from the present purpose, and belongs not to the Second Species of Counterpoint.

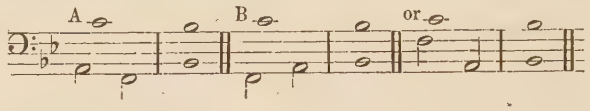
125. An exception from the rule against two chords in a bar, is when, the Counterpoint being the bass, the first note of the bar bears a chord in the first inversion. Then, if there be no room for a passing-note between that note and the first of the following bar, there is no choice but for the bass melody to leap a 4th upward or a 5th downward, returning in the next bar to the note above or below the one whence the leap was made.(*a*)



126. In two-part Counterpoint, when the subject is the bass, the best if not the only form of full close is this;  for the penultimate chord must be the inversion of the diminished triad (Sect. 68), and the leading-note must proceed to the key-note. Some teachers allow this,  for a full close in the Second Species; but here, if A be a passing-note, the chord of the supertonic is followed by that of the tonic (Sect. 75); and if A be a harmony-note, there are two several chords against the one C bass-note (Sect. 124). Some teachers allow this for a full close in the Second Species;

(*a*) Fanciful disputants assume that the second inversion of a concord is implied on the first note of each of these instances, but such fancy outruns reason; the interval of the 4th is discordant, or at best ambiguous in harmony, and therefore may not be used in combination; but it is unquestionably euphonious in melody, and therefore may be used in succession.

but the syncopation and the discord on the first of the bar, here given, belong to the Fourth Species and not to the Second (Sect. 181).

127. In two-part Counterpoint, when the Subject is the higher part, either of these is a good form of cadence; 

for though at A the leading-note precede not the key-note immediately, its effect rests on the memory, and at B the fundamental character of the dominant is equally remembered, and so the single melody gives much of the effect in both instances of the fuller harmony with both the root and the 3rd in the chord. (Appendix E.)

128. In all four Species of Florid Counterpoint, it is desirable to begin with a rest of the length of the prevailing notes, which gives peculiar point and proportionate interest to the florid part; but this is rather a grace than a necessity, and its use is not imperative. Thus, in the Second Species, it is desirable for the Counterpoint to begin with a half-bar rest.

129. In two-part Counterpoint, the first note must be a perfect concord, whether or not it be preceded by the desirable rest.

130. In two-part Counterpoint, no bar, except the first and last, may begin with a 1st (or Unison) (Sect. 79). In the Second Species, however, the second note of a bar may be in unison with the Subject.

131. If two successive bars begin with a 5th or an 8th, and the first note of the latter bar be approached in similar motion, the effect of the two 5ths or 8ths is as obvious as if the second note of the former bar were not used.

If, however, the moving part leap a 4th or any larger interval, and return, in contrary motion to the other part, to the otherwise faulty note, the bad effect of the two 5ths or 8ths is dispelled.

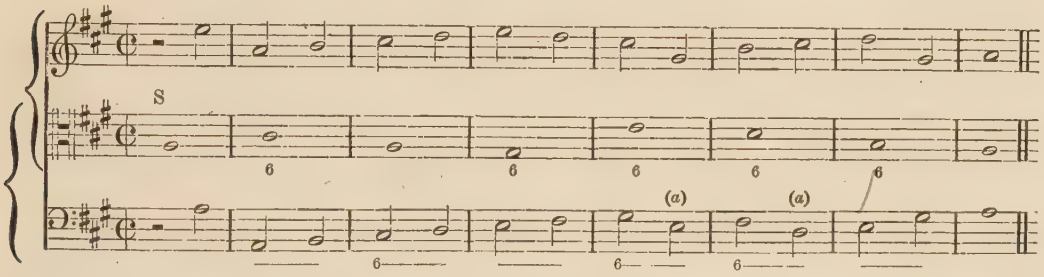
Still it is undesirable to continue this evasion beyond two, or at most three bars, or ever to employ it save in full harmony; for, though sanctioned by early authority, it is an evasion at best, and feebly veils the truth of the forbidden progression. (Appendix J.)

132. This Species is to be valued as a study of passing-notes. Whenever therefore a passing-note can be used (Sect. 123), it is to be preferred to a harmony-note as the second of the bar.

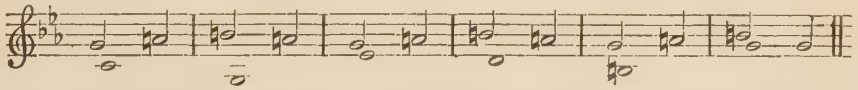
133. In figuring the bass of the Second Species, if the Counterpoint be in an upper part, no notice is taken of passing-notes, without regard to which, the chords are indicated as in the First

Species. When the Counterpoint is in the bass, a line from the first note extending over the second note signifies that the chord belonging to the former is to be continued for the length of the two. Two figures to one bass-note are only to be used in the undesirable instances of a change of harmony during the bar; two bass-notes in one bar, with a figure on each, should only occur in the instances described in Sect. 125. (Appendix F.)

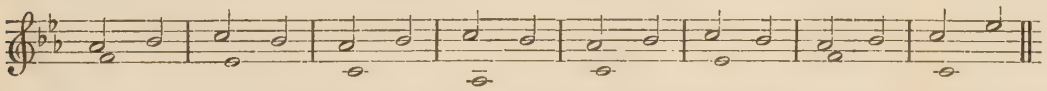
134. Here is a model of Exercises now to be written.



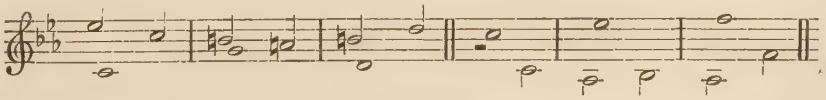
135. In the minor form of a key the two arbitrary alterations of the minor scale (Sect. 27) are available as passing-notes (Sect. 125), but never as harmony-notes. When the dominant and the leading-note are the harmony-notes of two consecutive chords, the major 6th of the key is the ascending or descending passing-note from either to the other.



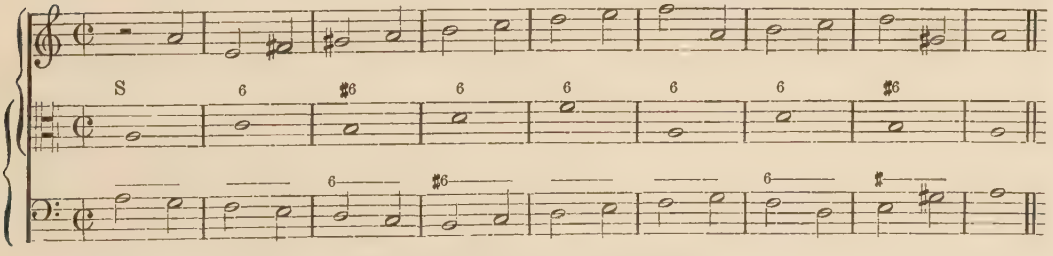
When the submediant and the key-note are the harmony-notes of two consecutive chords, the minor 7th of the key is the ascending or descending passing-note from either to the other.



Also, if the leading-note begin two consecutive bars, the major 6th may be the passing-note between the two. And if the minor 6th begin two consecutive bars, the minor 7th may be the passing-note between the two.

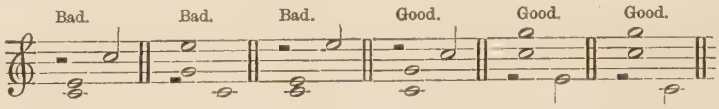


136. Here is a model of Exercises now to be written.

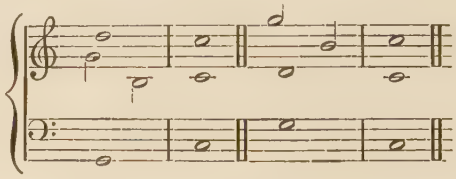


(a) The E and D in this and the following bar have not the bad effect of 8ths with the Subject, because the concords which begin the bars, G, F, satisfy the attention, and may therefore freely proceed to any concordant note of the harmony on the unaccented part of the bar. Unaccented 5ths may be used with like freedom. It is desirable, however, not to extend such progressions beyond two, or, at most, three bars.

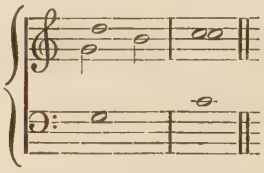
137. In three-part Counterpoint, it is desirable, at the present stage of advancement, that one part be in the First Species, having note against note with the Subject, and that only one part move in two notes against one, in which all the rules in Sects. 119 to 125 must be observed. If the part which has the moving notes begin with a rest, the other parts must begin with a perfect interval. The key being thus defined, the note with which the moving part begins may then be the 3rd from the root, even though it be the bass-note.



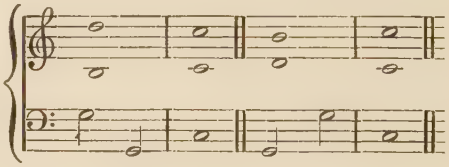
138. In three-part Counterpoint, if the Subject be in either of the upper parts, and the moving-notes in the other, this is the most desirable form of Cadence,



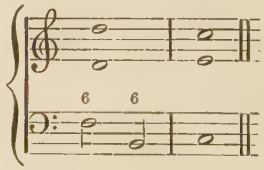
which may, less desirably, be varied thus, to avoid approaching by similar motion a 1st or unison with the bass.



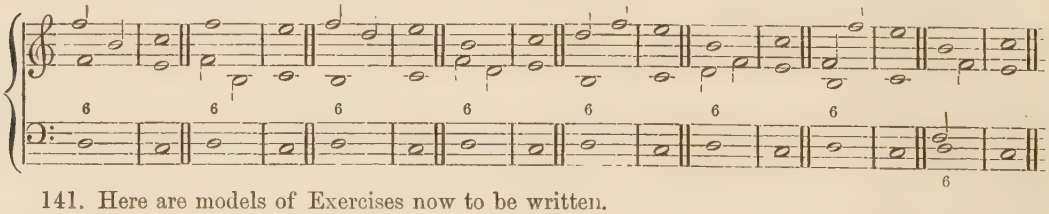
139. In three-part Counterpoint, if the Subject be in either of the upper parts, and the moving-notes in the bass, either of these which concludes in contrary motion to the higher part is the best form of Cadence.



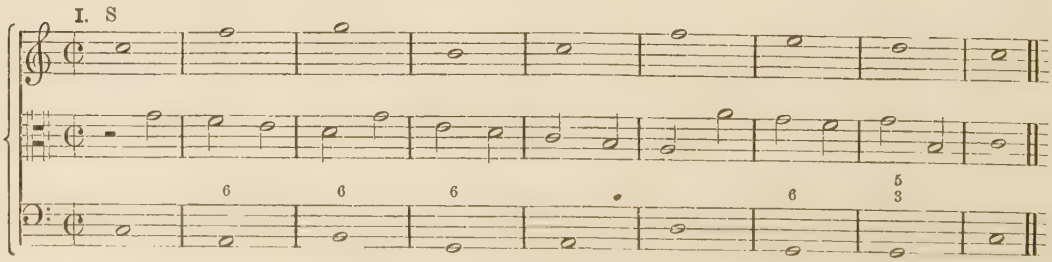
This would be bad, since having two chords in the bar, and since wanting the dominant for the penultimate bass-note.

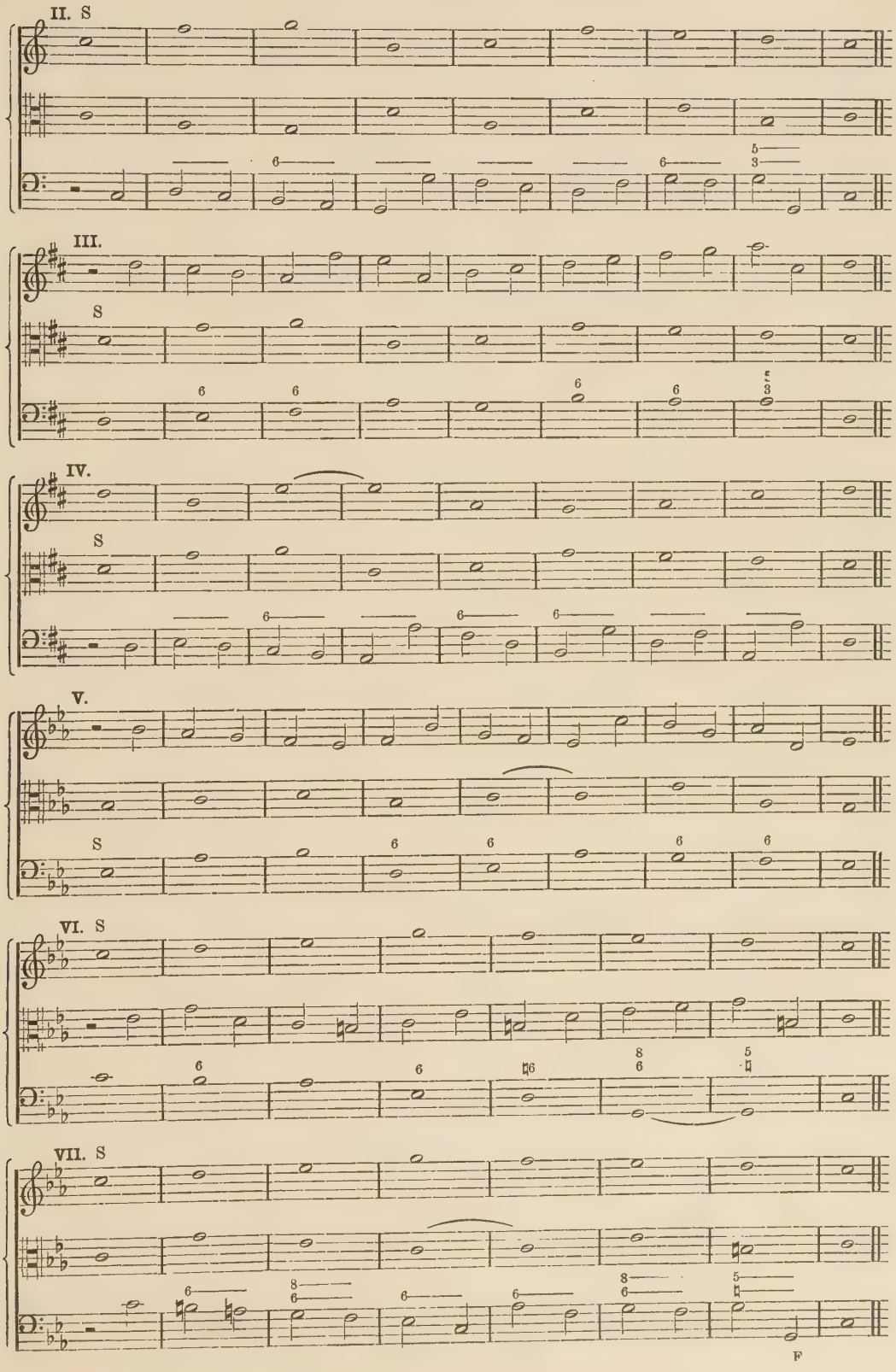


140. In three-part Counterpoint, when the Subject is in the bass, either of these forms of Cadence is available, but the first two are to be preferred.



141. Here are models of Exercises now to be written.




II. S
III.
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IV.
S
V.
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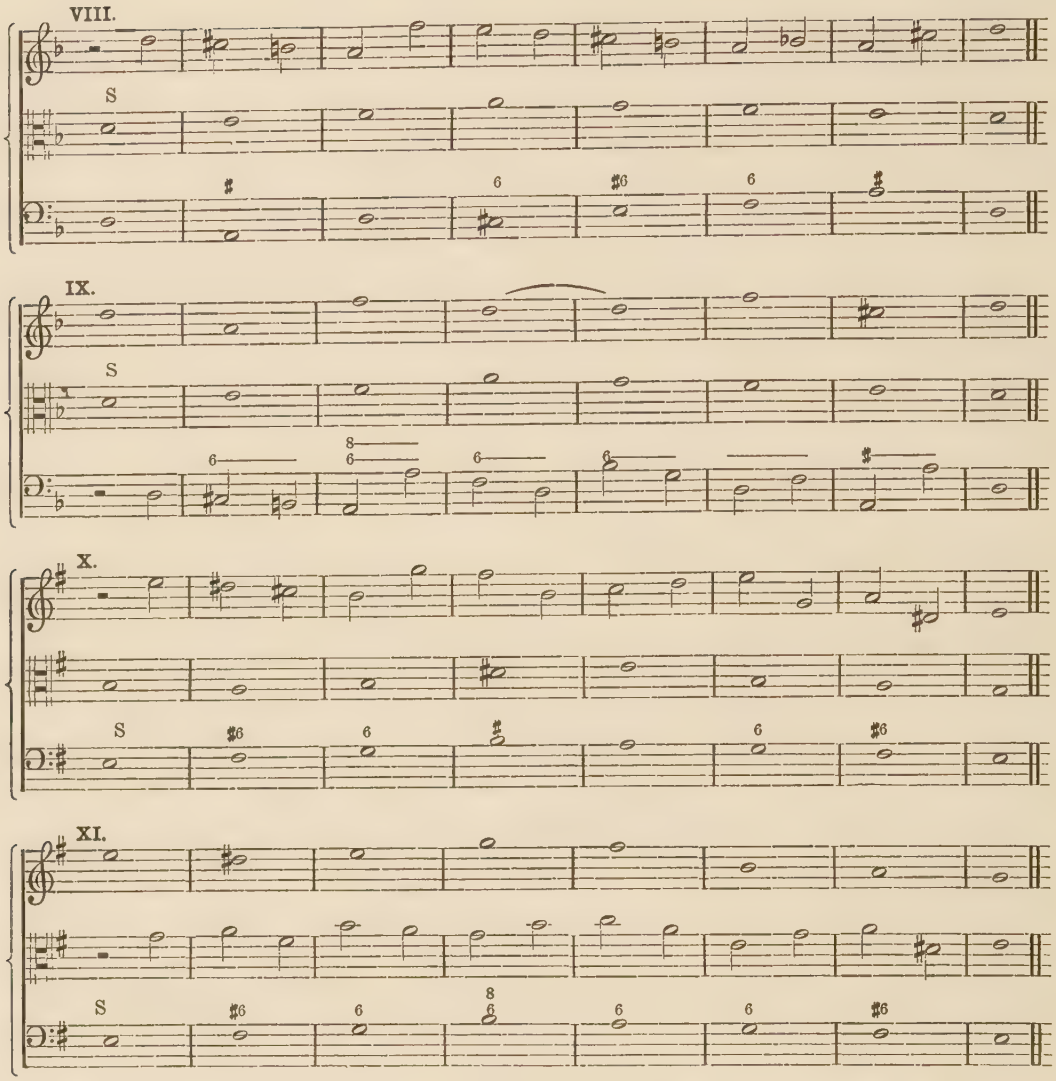
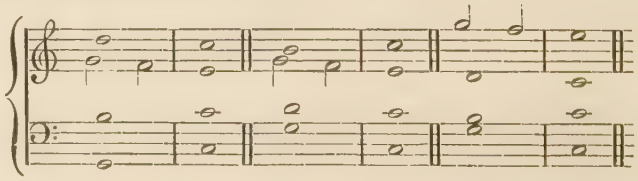
VI. S
VII. S
F



*** *The Student should write many Exercises in three parts in major and minor keys, treating one subject successively in each of the three parts, and transposing it by altering the clef as in Exercises on the First Species. The moving-notes may be in either, and should alternately be in each of the two parts that have not the Subject. The bass should be figured* (*Sect.* 133).

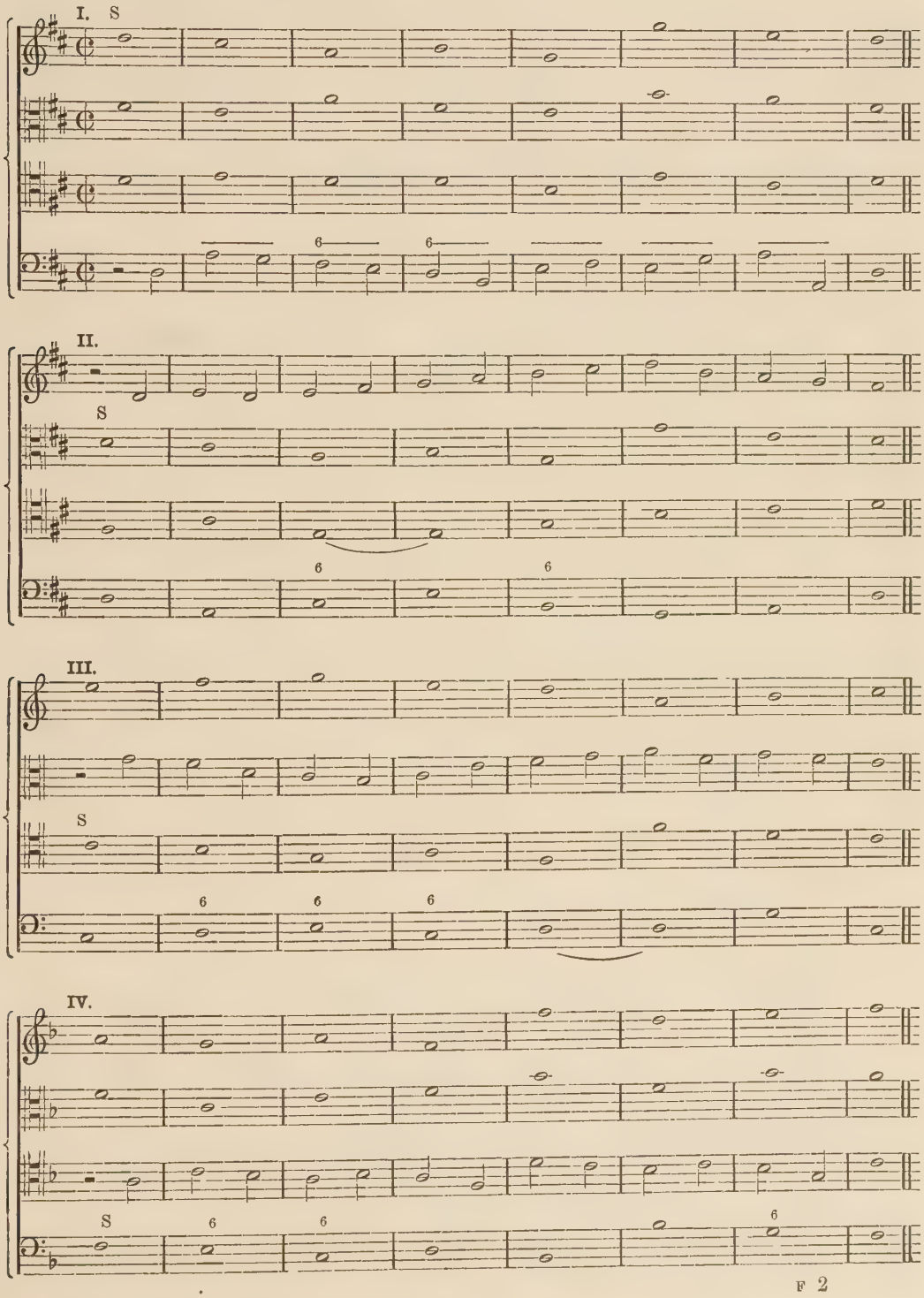
142. In four-part Counterpoint of the Second Species, it is at present desirable that two parts be in the First Species, having note against note with the Subject, and that only one part move in two notes against one, in which all the rules in Sects. 118 to 133 and 135 must be observed.

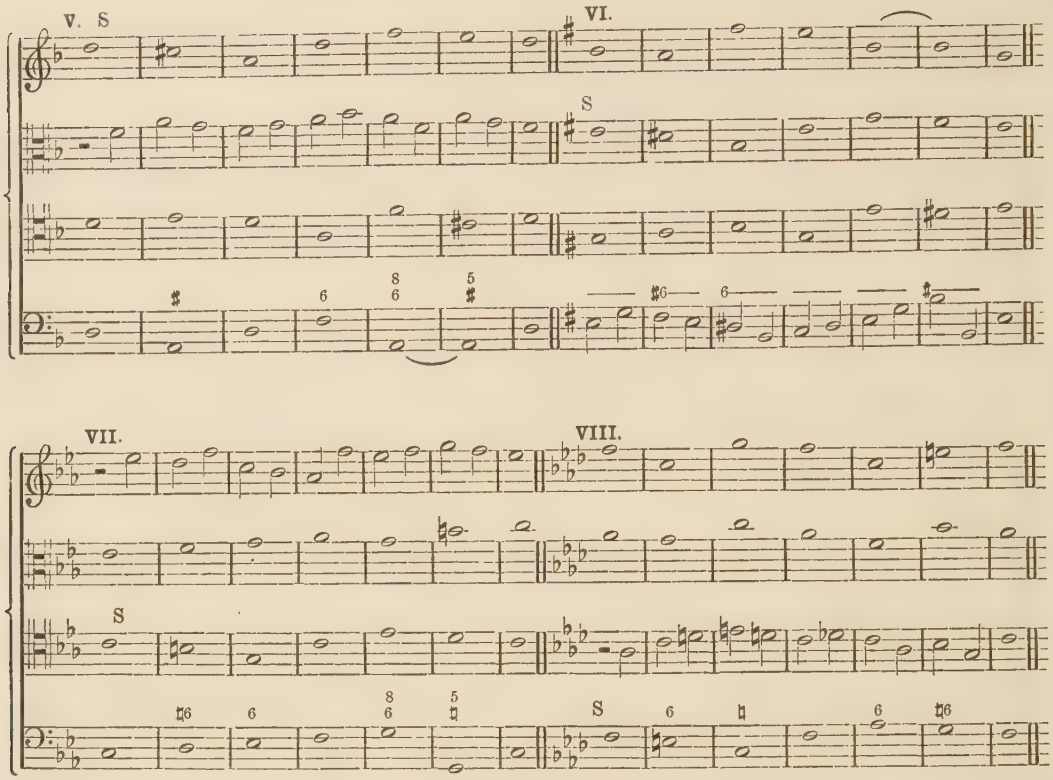
143. In Counterpoint of more than three parts, if both the Subject and the moving-notes be in upper parts, these are desirable forms of Cadence:



When either the Subject or the moving-notes are in the bass, the same forms of Cadence are available as in three-part Counterpoint of this Species.

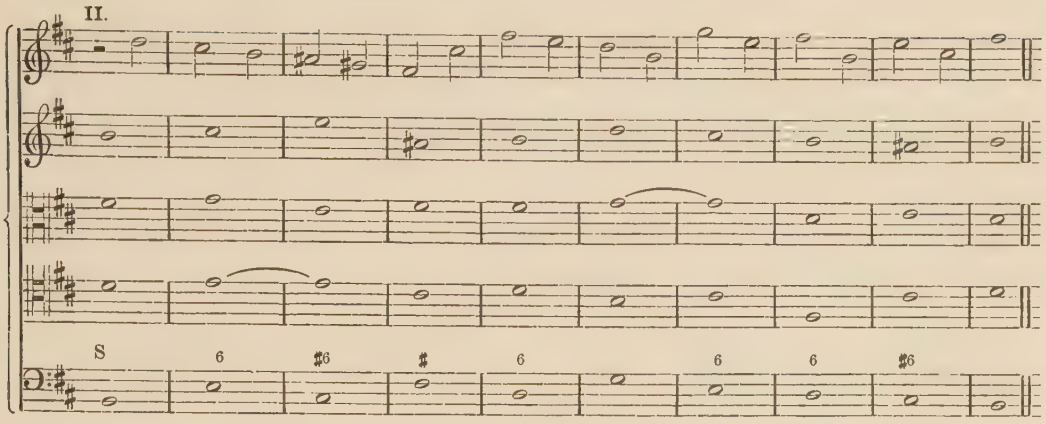
144. Here are models of Exercises now to be written.



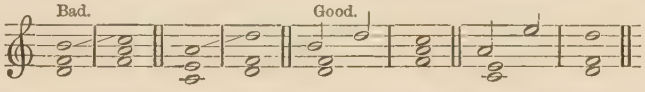


145. In five-part Counterpoint, it is at present desirable that but one part move in two notes against one with the Subject, and that the other three parts be in the First Species, having note against note. All the freedoms allowed to such full harmony in the First Species (Sect. 115), are also admissible when one part is in the Second Species. The crossing of parts for one, or at most two bars, by shorter notes against longer (Sect. 53), is also allowable. So likewise is allowable between any but the outside parts, the progression in similar motion to the 8th—never to the 1st—of the note that resolves a discord, when this discord is a passing-note and not an element of the chord.

146. Here are models of Exercises now to be written.



147. Examples show the Second Species to be a modification of the First; for, were the second note of each bar withdrawn and the first note prolonged through the whole bar, there would be a Counterpoint of the First Species. Exceptional from this is, that an exposed 5th or 8th ceases to be so when a Counterpoint leaps to a note beyond and returns to the 5th or 8th, whose exposure is thus hidden.



148. It is expedient to write Exercises in this Species, as all models are here given, with two minims against a semibreve. In application of the rules to practical composition, the relative length of the notes is solely to be regarded, and two crotchets against a minim, or two quavers against a crotchet, or any other subdivision of notes, even to the very smallest, requires exactly the same treatment with punctual observance of all the same laws. The increased quickness may lessen annoyance from a bad progression, as pain itself is the less for briefer continuance; but bad is not changed into good, if we shorten its duration, and a fault is still a fault with a semiquaver as decidedly as with a semibreve. Hasty critics and unsound apologists are apt to excuse, if not to justify, a violation of rule, by saying of the lawless note, "it is only a passing-note," but it has been the purpose of this chapter, and it will be that of the next, to show that passing-notes are fully as amenable to rule, and are quite as liable to the distinctions of right and wrong, as are the essential or elemental notes of the chords upon which they pass. The freedoms of modern use are regulated by modifications of these laws, modifications hereafter to be enunciated, but they too are absolutely controlled by principle.

CHAPTER VII.

THIRD SPECIES OF COUNTERPOINT.

149. THIS Species consists of any greater number of notes than two against each one of the fixed song or subject, and may be studied in exercises of three, (*a*) or of four, or of six notes against one.

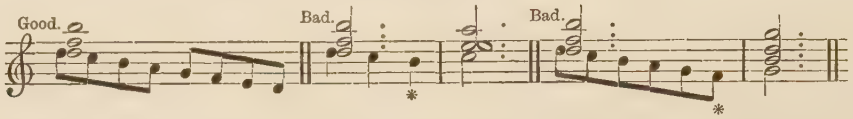
150. The rule for a passing-note, that it must be quitted as well as approached by the step of a 2nd (Sect. 123), compels that, in the Second Species, it be followed by a concord. Not so in the

(*a*) Some teachers class Counterpoint of three notes against one as pertaining to the Second Species; but several rules (Sections 150 – 156) distinguish it from that of two notes against one, which rules completely affine it to the still more florid Species, and the present classification is thus the more consistent and convenient.

Third Species, wherein the note to which a passing-note proceeds may also be a passing-note, that is, foreign or inessential to the harmony. Thus, the third crotchet in a bar of common time, the fourth in a bar of $\frac{6}{4}$, and the third and fifth crotchets in a bar of $\frac{3}{2}$, may all be discords if gradually approached and quitted by seconds, though having a stronger accent than the preceding note; for the strongest accent on the first of the bar is paramount above the smaller accents of any of the subdivisions.

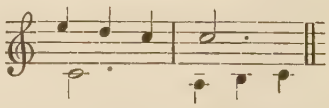
151. If the note to which a passing-note proceeds be also a passing-note, the passage must continue in the same direction upward or downward, till it reach a harmony-note.

This rule extends, beyond two passing-notes, to any number; and equally to notes which, though elemental in the chord, may not be duplicated, or may not be used as bass-notes, as are B (leading-note) and F (4th below an upper part) in this example.

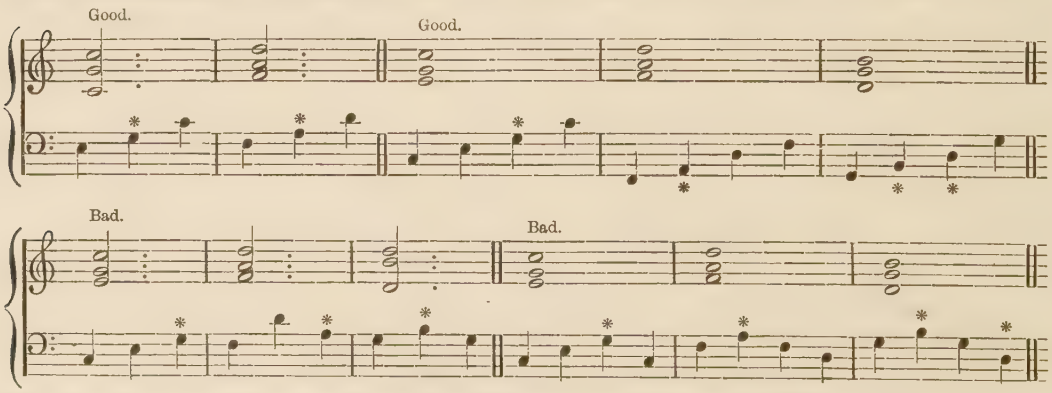


It is undesirable for a 2nd above or below a holding-note to be resolved upon the 1st, that is, the identical note with which it forms a discord.

The progression from the 8th above or below a 2nd to the 8th is unobjectionable.



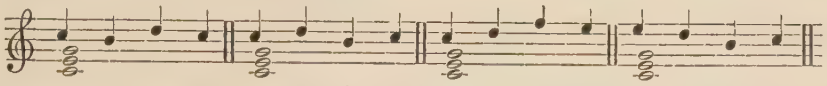
152. When Counterpoint of the Third Species is in the bass, the 5th of a chord may occur in the midst of an arpeggio, standing as a 4th below an upper part, but not as the highest, lowest, or last note of the arpeggio. The same freedom prevails as to the duplication of a note in the midst of an arpeggio, which must not be doubled in Counterpoint of the First Species.



This figure is more appropriate to instrumental than to vocal Counterpoint.

153. Confirmatory of the rule that a passing-note must be resolved on the note above or below it, though seemingly exceptional therefrom, is the graceful, elastic, and most convenient melodic device of leaping the interval of a 3rd from the passing-note to an ornamental-note beyond the note

on which the passing-note is to be resolved, and the melody must then return to the note within that 3rd, and this is the note of resolution.



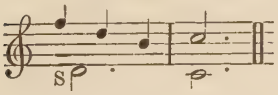
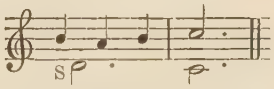
The name "changing notes" is given by some theorists to the two notes foreign to the harmony, the passing-note, and the note to which it leaps.(*a*)

154. In Counterpoint of three notes against one, this figure may include the first note of a following bar, in which form, however, its application should be more rare than when the note of resolution is in the same bar as the passing-note and the note of ornament.

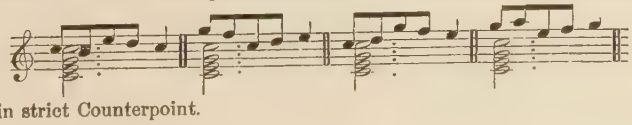
155. In Counterpoint of six notes against one, either simple or compound time may be employed, that is, the notes may be accented either in couplets or in triplets.

156. In all forms of the Third Species, any or every note after the first of each bar may be either a concord (which may or may not be quitted by leap) or a discord (which must be treated according to Sects. 150, 151). As the Exercises are designed for the study of passing-notes, it is, however, desirable that such be employed in preference to notes of arpeggio whenever possible, and that the latter be introduced only when a passing-note would be insusceptible of resolution.

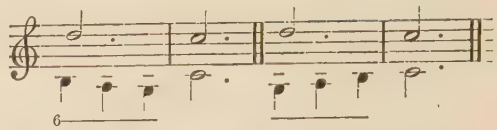
Three notes against one chord.

157. When the Subject is in the bass, if the harmony be but of two parts, this form of Cadence is undesirable, as the leap to A integrates that note in the harmony, and a change of chord is implied when the melody passes to B. This form is better,  though weak, because of the late appearance of the leading-note, which, being the note that characterises a full close, should be more prominent. This form is best. 

158. When the moving-notes are in the bass, if the harmony be but of two parts, either of these forms of Cadence is bad,

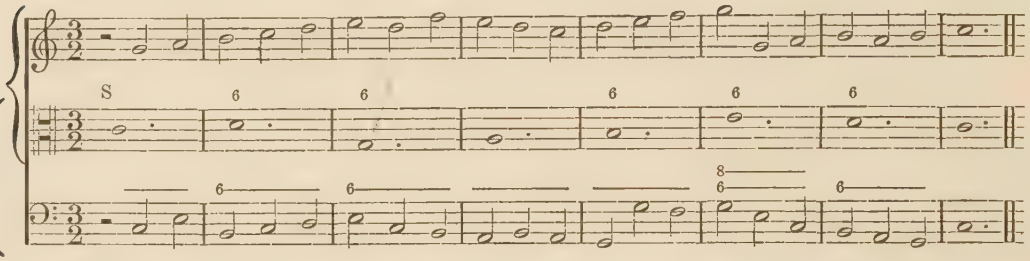
(*a*) In the free style the application of this principle is extended with charming effect, when the melody leaps the interval of a 4th from a passing-note to the harmony-note which is a 3rd above or below the note of resolution;  such extension is, however, unavailable in strict Counterpoint.

as implying a change of harmony during the bar. Either of these is good (Sect. 126).



159. In the Third Species of Counterpoint the two arbitrary alterations of the minor scale (Sects. 27 and 135) are available as passing-notes. Also, in the minor form of the key, the minor 7th of the scale may be used as the bass of a first inversion under the same conditions as in the First Species (Sect. 97), and it may be repeated after a passing-note in the same bar.

160. Here is a model of Exercises now to be written.

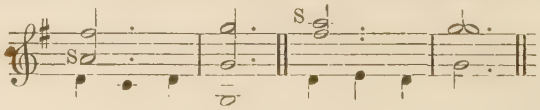


161. In harmony of more than two parts, it is for the present desirable that the moving-notes be in any one of the parts only, and that the other part or parts be in the First Species, having note against note with the Subject.

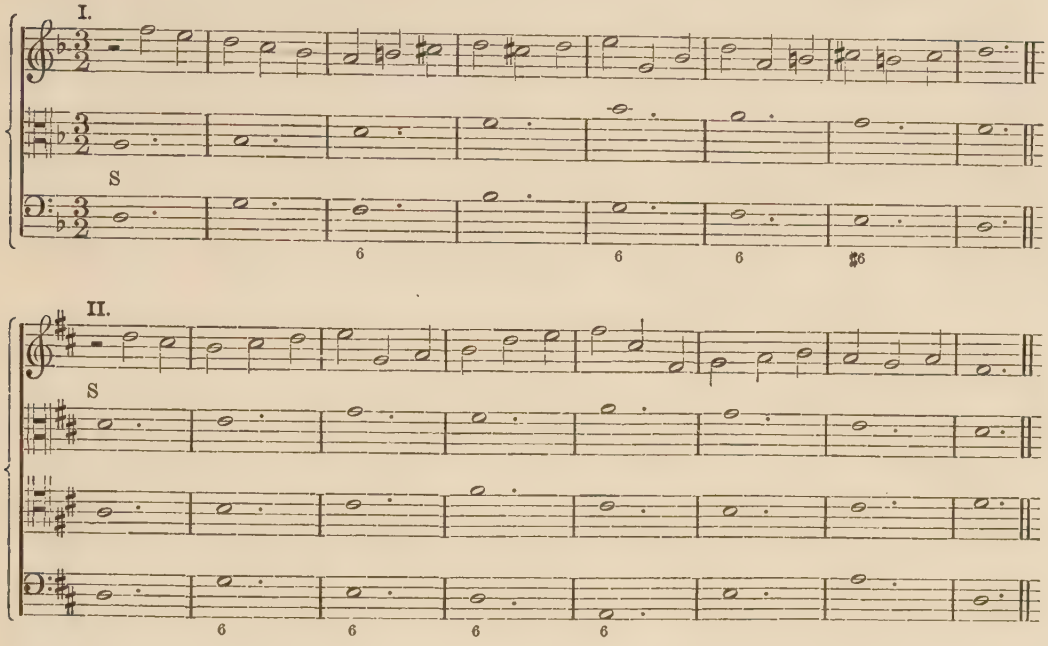
162. If the Subject be in the bass, either of these forms of Cadence is good.

163. If the Subject be in one of the upper parts and the moving-notes in another, either of these forms of Cadence is good.

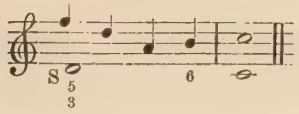
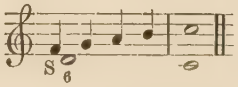
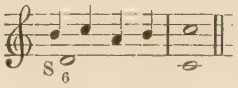
164. When the moving-notes are in the bass, either of these forms of Cadence is good, according to which proceeds to the final note in contrary motion to the highest part.



165. Here are models of Exercises now to be written.



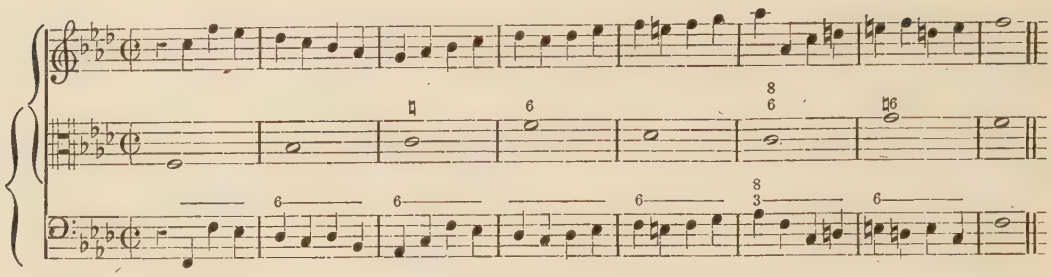
Four notes against one chord.

166. When the Subject is in the bass, if the harmony be but of two parts, this form of Cadence  is undesirable, as implying a chord of D for the first three notes, and a change of harmony at the fourth crotchet. This form is better,  as the bass D may bear a first inversion throughout the bar; but it is weak, because the harmony is not defined by the leading-note till the end of the bar. This form is best. 

167. When the moving-notes are in the bass, if the harmony be but of two parts, either of these forms of Cadence is bad,

as implying a change of harmony during the bar. Either of these is good (Sect. 127).

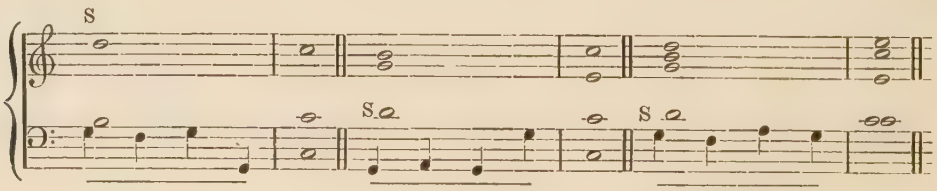
168. Here is a model of Exercises now to be written.



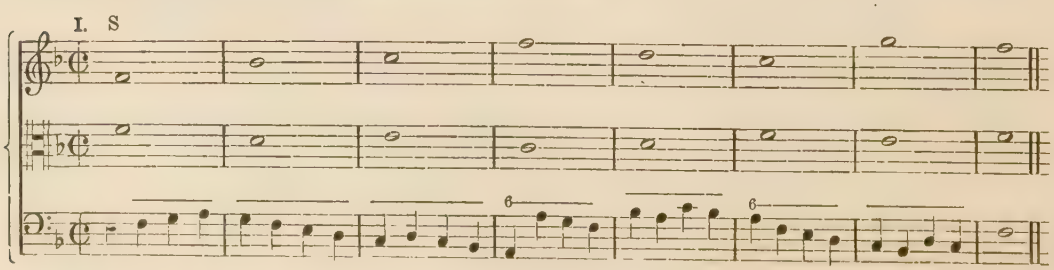
169. In harmony of more than two parts, if the Subject be in the bass, either of these forms of Cadence is good.

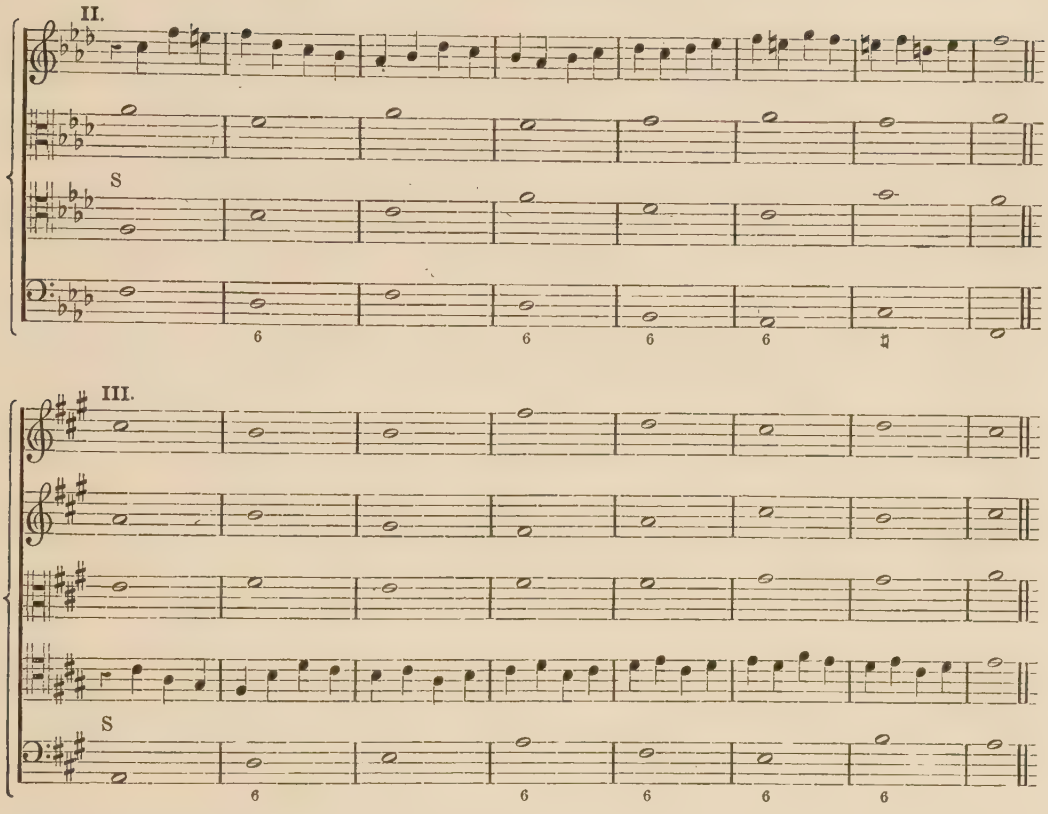
170. If the Subject be in one of the upper parts and the moving-notes in another, either of these forms of Cadence is good.

171. When the moving-notes are in the bass, either of these forms of Cadence is good, according to which proceeds to the final note in contrary motion to the 8th, if the 8th from the bass be in the highest part.



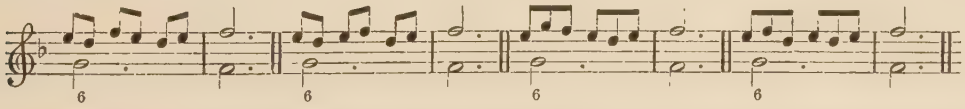
172. Here are models of Exercises now to be written.





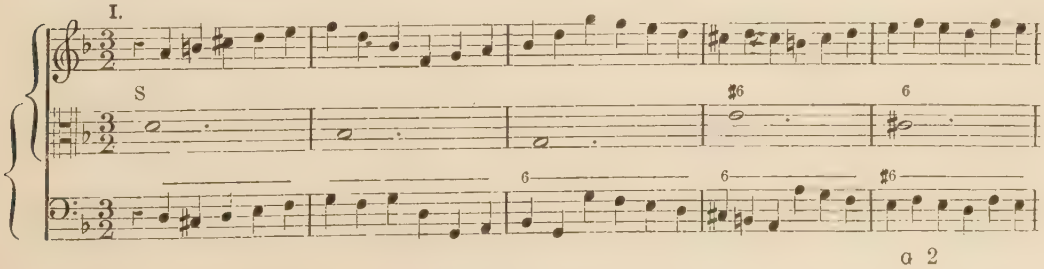
Six notes against one chord.

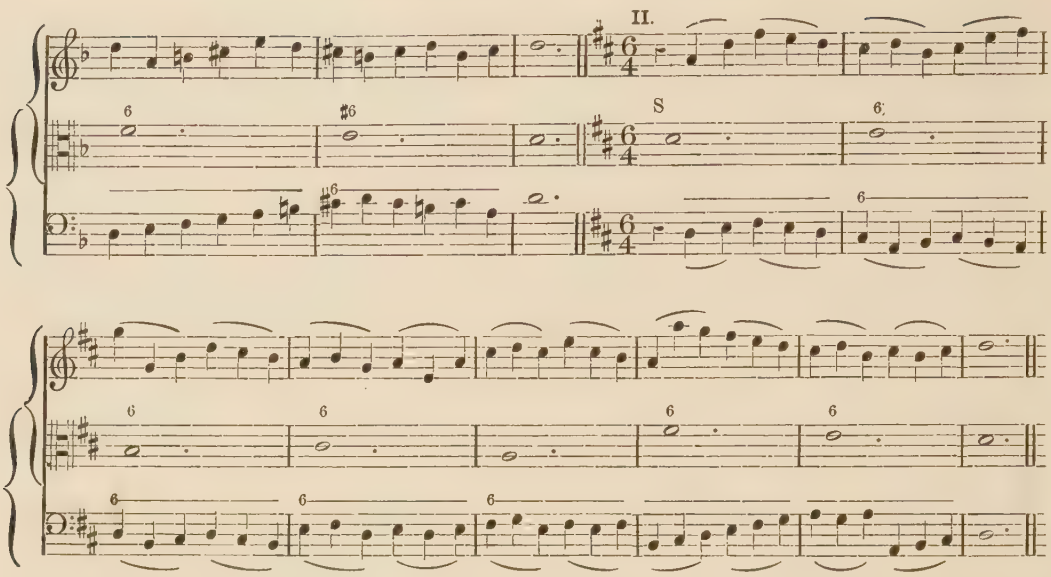
173. When the Subject is in the bass, if the harmony be but of two parts, these are the best forms of Cadence.



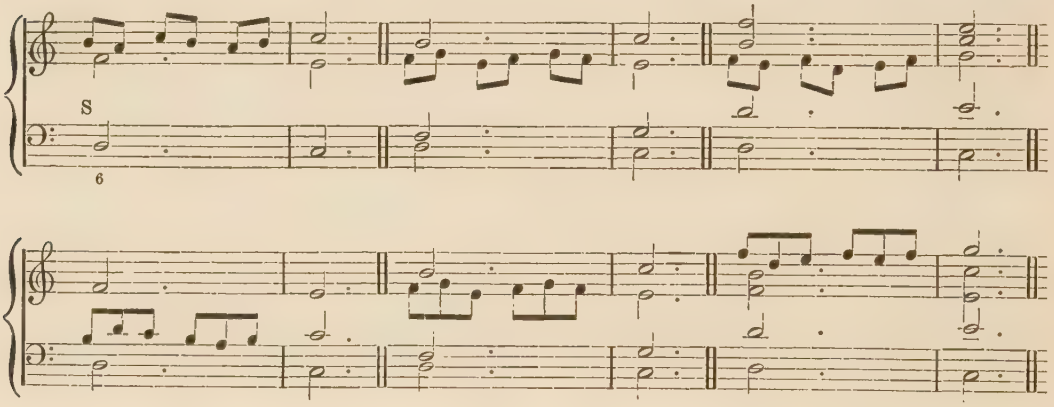
174. When the moving-notes are in the bass, if the harmony be but of two parts, either of these forms of Cadence is good.

175. Here are models of Exercises now to be written.

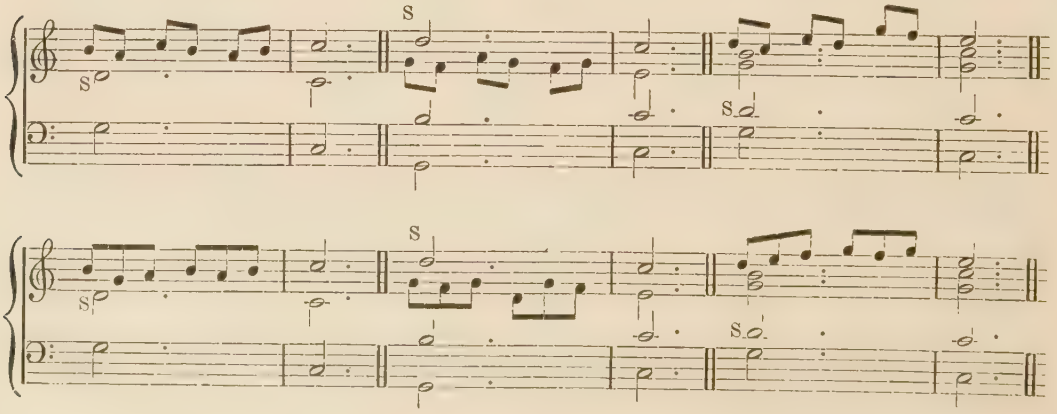




176. In harmony of more than two parts, if the Subject be in the bass, either of these forms of Cadence is good.

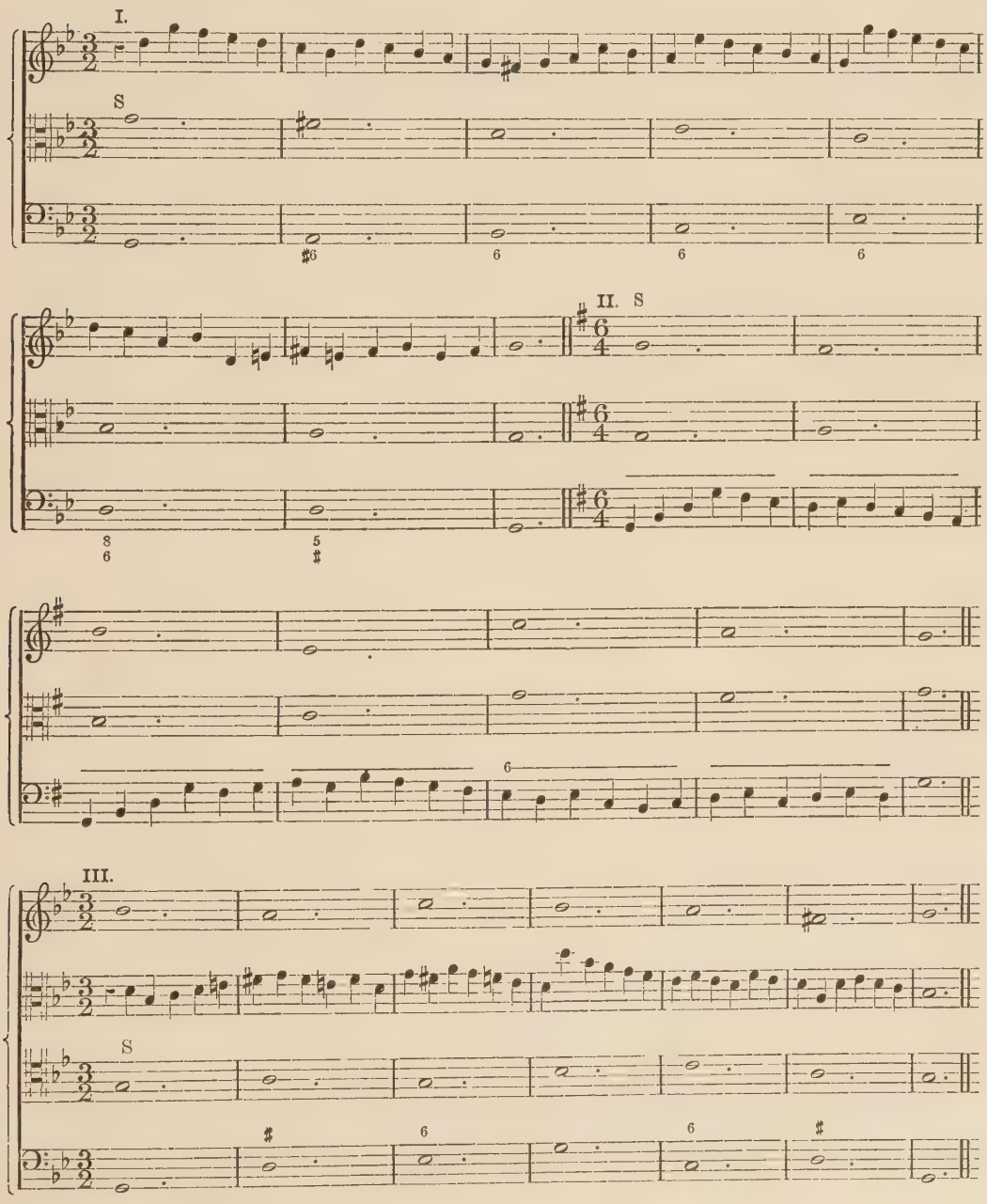


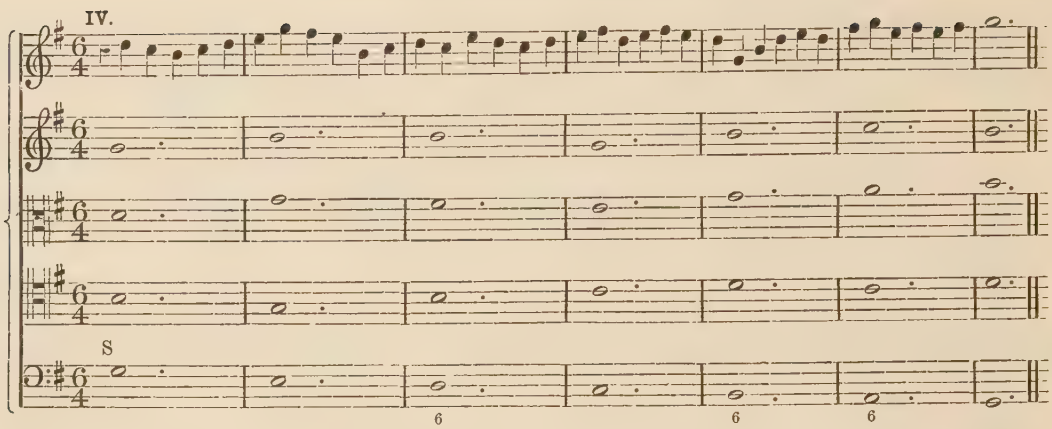
177. If the Subject be in one of the upper parts and the moving-notes in another, either of these forms of Cadence is good.



178. When the moving-notes are in the bass, either of these forms of Cadence is good.

179. Here are models of Exercises now to be written.





180. It is expedient to write Exercises in this Species, as all models are here given, with the Subject in semibreves or dotted semibreves, according to the measure chosen, so as always to exemplify the relationship of the moving-notes of the Counterpoint to a common standard. A dotted note (the representative of the "Perfect Time" of early days) is the amplification of the plain note of the same name (the representative of the "Imperfect Time" of old), the latter being divisible by two, and the other, though of equal duration, being divisible by three. In the measure of $\frac{3}{2}$, and all others signified by the figure 3, each division of a bar is subdivided by two. In the measure of $\frac{6}{4}$, and all others signified by the figure 6, the entire bar is divided by two, and each division is subdivided by three. Thus, $\frac{3}{2}$ represents Perfect in the first division, and Imperfect in the second; while any form of common-time (that is not compound) is Imperfect in all its divisions. The rules for treatment of notes in these exercises apply equally to shorter and shortest notes that have corresponding relation in time to the continued harmony against which they are to be played.

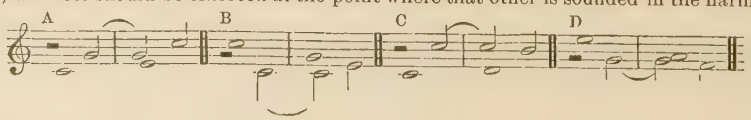
CHAPTER VIII.

FOURTH SPECIES OF COUNTERPOINT.

181. THIS is characterised by syncopations in the melody and suspended discords in the harmony. It is distinguished from the Second Species by the necessity for concords on the unaccented instead of on the accented notes, and by the option of discords on the accented instead of on the unaccented notes. As in the First Species, there should in this be but one chord in each bar; the first note, if a concord, being a part of the same harmony as the second note; and the first note, if a discord, being foreign to the harmony and proceeding necessarily to the essential or elemental note which is its resolution. The only admissible cases of a change of harmony during the bar are the same as in the Second Species (Sect. 125).

182. Syncopation is the sounding a note at an unaccented part of a bar, and retaining it against the following accent, so as seemingly to reverse the natural accentuation.(*a*)

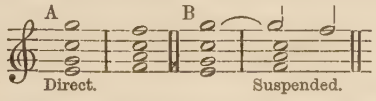
(*a*) If the second of the tied notes be a concord (A,B) a false accent should be thrown on the first of the two. If the second be a discord (C,D) the note should be enforced at the point where that other is sounded in the harmony, which makes it a discord.



183. Throughout the exercises, the second note of every bar should be tied to the first note of the next bar; except only if this would induce an unallowable preparation of a discord,

that could not be resolved (Sect. 200), and in this case it is admissible to break the syncopation. In the final bar only, for the sake of the perfect close, there must be no syncopation from the preceding bar. It is desirable, as in the First Species, not to repeat a note; but even this may be done exceptionally, rather than break the syncopation.

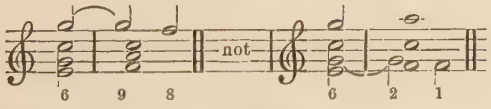
184. Suspension is the hanging of a note from one chord, while the following chord is sounded in the other part or parts in the harmony. The suspended note is not an element of the second chord, and must, while the second chord continues, drop from its suspense, that is, be resolved upon the elemental note to which the melody would have directly proceeded if the discord had not been suspended.



The concordant G in the first of these chords in example B is the *preparation*, the tied G is the *suspension*, and the F is the resolution of the discord; the tied G hangs from its preparation, and is thus a discord of suspension.(*a*) In example A, the melody of the highest part proceeds direct to F in the second chord; but is delayed, or held, or retained, or suspended, in example B until after the chord of F has been sounded, and thus the melody of that part moves too slowly for its partners.

185. Two suspensions, the 9th and the 4th, or their inversions, are common to all chords or inversions of chords. One suspension, the discordant 5th, is peculiar to those notes in a key, the 5th from which notes is not a concord.

186. The suspended 9th is resolved upon the 8th, that is, the root of a chord, and, however the chord may be inverted, if the root be present with the 9th the resolution must be upon the note numbering one less than nine, namely the 8th from the resolution, and not upon the 1st or unison.



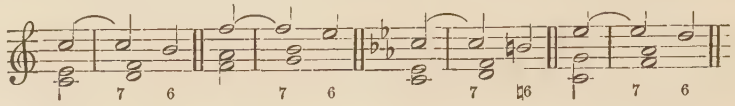
The figures 9 8 indicate the suspension and its resolution.

187. In the first inversion, the 3rd from the root being the bass-note, the root stands at the interval of a 6th from the bass, and thus the inverted 9th becomes the 7th from the bass. The figures 7 6 indicate the suspension and its resolution.

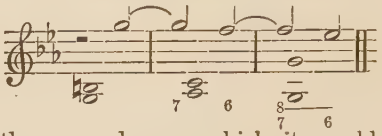
In those chords which,

(*a*) Some theorists define the note of resolution as the suspended note, though it is not tied and does not hang. Definitions are of small moment so long as their purport is understood; but it is convenient if technical terms have a meaning as nearly analogous as may be to that of the same words when used in general application.

though discordant in their direct form, are concordant in their first inversion (Sects. 68, 69, 95); the inverted 9th and its resolution are available when the chord is inverted.



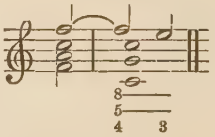
On the dominant of the minor key, where not the first inversion of a chord, but only the interval of a 6th is available as a concord (Sect. 96), the inverted 9th may be suspended as a 7th to be resolved on this 6th.



188. The second inversion of the suspended 9th, as of the concord upon which it would resolve, is unavailable because of the ambiguous nature of the inverted root when it stands as the 4th above the bass (Sect. 71).

189. The last inversion of the suspended 9th has the 9th in the bass, when the 5th and 3rd from the root stand respectively as the 4th and 2nd from the bass. The figures $\frac{4}{2}$, with lines of continuation over the ensuing note, indicate the chord under which the bass is suspended. Observe, the distinction between the use of this figure 2 and that of the figure 9; 2 implies that the note for which it stands is to remain as the 3rd of the ensuing note; 9 implies that the note for which it stands must descend to the 8th from the same bass; 2 denotes that 1 is subtracted from 3, whereas 9 shows that 1 is added to 8 (Sect. 186).

190. The suspended 4th is resolved upon the 3rd of a chord, and represents that 3rd until it is resolved. The figures 4 3, sometimes amplified as $\frac{5}{4\ 3}$, or $\frac{8}{5\ 3}$, indicate the suspension and its resolution.



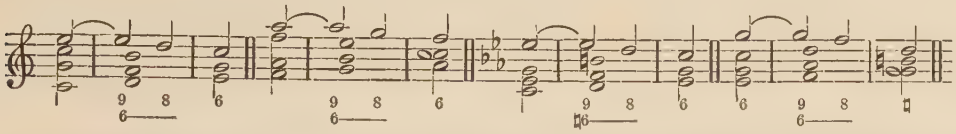
191. In the first inversion, the 3rd being the bass-note, the 4th must stand at the interval of at least a 9th from the bass, to be resolved upon the 8th, and is accompanied by the 6th and 3rd from the bass. The figures $\frac{9\ 8}{6}$ indicate the suspension and its resolution.

The figure 6, or the note it represents, distinguishes this inversion of the suspended 4th from the direct form of the suspended 9th, in which there is or may be a 5th, not a 6th, from the bass. This inversion of the suspended 4th has a better effect if the bass be approached by the step of a 2nd (as in the last example) than if approached by leap;

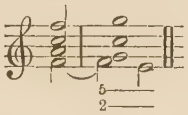
whereas, the root of the suspended 9th, occurring in the bass, may freely be approached by leap, if in contrary motion to the 9th and its resolution.

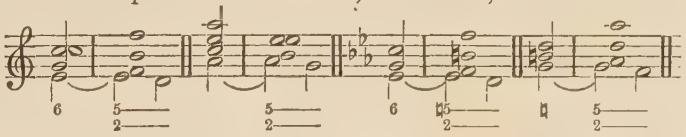
When the chord is major over which the 4th is suspended, the restriction that the bass of the first inversion be approached and quitted by step of a 2nd (Sect. 72) is still more urgent than when the part which duplicates the bass-note has no discord

(Sects. 72 to 74). Those chords which are only available in the first inversion (Sects. 68, 69, 95, 96, 97) may, in that form, bear this inverted suspension.



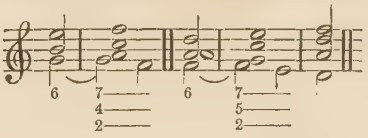
192. The second inversion of the suspended 4th is unavailable in Diatonic Counterpoint, as is the concord on which it would be resolved (Sect. 71).

193. The last inversion of the suspended 4th has the 4th in the bass, which is resolved upon the inverted 3rd. The root and 5th of the direct chord stand respectively as the 5th and 2nd from the bass, and remain to be the 6th and 3rd from the note of resolution. 

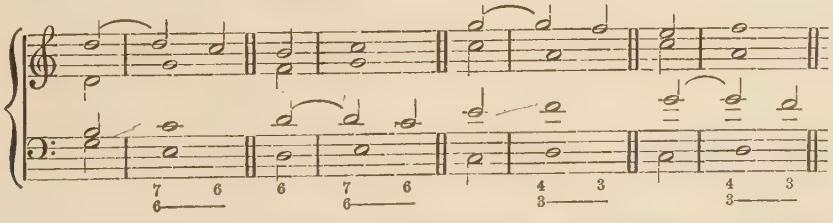
The last inversion of the suspended 4th from the leading-note and the mediant in the major form of a key, and from the leading-note and the supertonic in the minor, is available, as is the inverted chord on which this is resolved. 

The figures $\frac{5}{2}$, with lines of continuation, indicate the last inversion of the suspended 4th.

194. The suspended 4th must only be used where either it is, or it might be, accompanied with a 5th. Hence, those notes which cannot be the bass of a common chord must not bear a suspended 4th, and thus there must never be a suspended 4th over the mediant or the leading-note in the major form of a key, nor over the supertonic, or the mediant, or the leading-note in the minor form of a key. This rule is as stringent in two-part Counterpoint, where the harmony is incomplete, as it is in Counterpoint of many parts.

195. If approached by step of a 2nd in an upper part, the root may be taken together with the suspended 9th, and the third together with the suspended 4th. 

This is the harshest form of either discord, so should be but rarely employed. It is most of all harsh when two upper parts have the suspension together with the note on which it is to be resolved (that is, the 9th with the root, or the 4th with the 3rd).



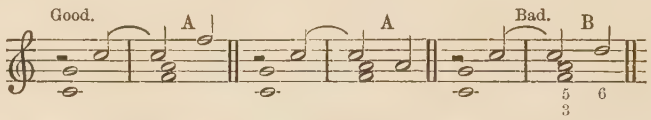
196. On the mediant and the leading-note, in both the major and minor forms of a key, the 5th is a discord (Sects. 65 and 91), and as such is available for a suspension to be resolved on the 6th of the same bass-note. Its treatment is somewhat exceptional. Its effect is, perhaps, the most beautiful

of all the suspended discords, and this is yet more notable of the 5th on the mediant than of the 5th on the leading-note, whether in the major or minor form of a key. The discordant 5th is unlike the 9th and 4th: I. because it rises a 2nd, instead of falls, to its resolution.

II. It cannot be inverted as they can, itself being truly an inversion, the 6th (which is its note of resolution) being the root of the chord. III. It cannot, as they can, be sounded together with the note on which it is to be resolved; for the 6th *with* the 5th constitutes a discord of another class, in which the entire chord demands different treatment from a suspension. IV. It is peculiar to two notes of the key (the mediant and the leading-note), whereas the 9th and the 4th, or their inversions, may be suspended over every common chord or first inversion.

197. The 5th on the supertonic, in the minor form of a key, also is a discord; but this is unavailable for a suspension, because it cannot be resolved, since to rise an augmented 2nd to the leading-note would break a rule of melody (Sect. 30); and to rise a major second would change the key, when the bass-note in question would become a leading-note instead of a supertonic.

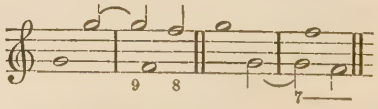
198. In this Species of Counterpoint, concordant 5ths must not be confounded with discordant. On those degrees of the scale, the 5th from which is a concord, this concordant 5th is totally free in its progression. The constant plan of these exercises to have but one chord in each bar should still be maintained; therefore, while the concordant 5th may leap to any note of the chord of which it is an element, it should not proceed to the 6th from the same bass-note, since this would induce a change of harmony, making two chords instead of one in the bar.



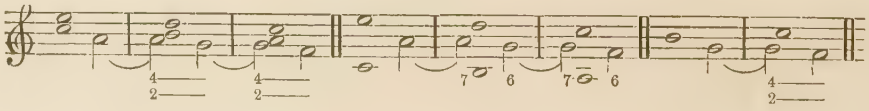
At each A, the chord of F continues through the bar; at B, half the bar is the chord of F, and half is the first inversion of the chord of D.

199. In this Species, as in the Second and Third, it is desirable, but not imperative, for the Counterpoint to begin with a rest of the length of the notes that apparently prevail throughout—apparently, for they are written as minims, though by syncopation they are extended to the length of semibreves.

200. A suspended discord represents the note on which it is to be resolved, and where this latter would be reached by faulty progression from the preceding chord, the suspended discord that must proceed to it would be equally bad in principle and worse in sound. Hence the 9th in an upper part, or the same note inverted as a 7th in an under part, may never be prepared by an 8th, whether such 9th or 7th be the true 9th or the inverted 4th from the root.

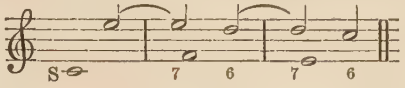


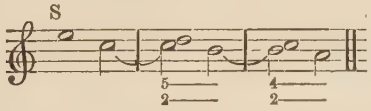
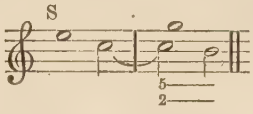
Hence also, the 9th, when standing as a 4th below an upper part, may not be prepared by a 5th, nor may it in two-part writing be prepared by a 3rd (Sect. 45).

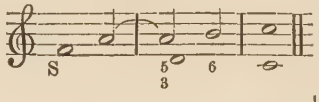


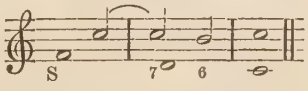
Quite different in effect and treatment is a syncopated concord, which is as free in its motion if tied from a preceding 8th as if it were newly sounded without syncopation.

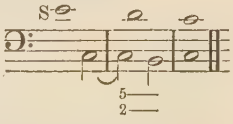
It is undesirable, however, to employ this last figure beyond a very small extent, not even so often as in the present example, although a single specimen of it is quite acceptable.

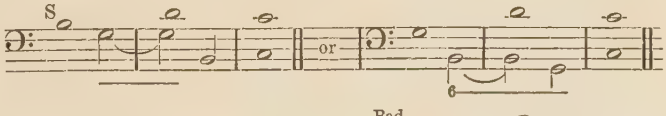
201. In two-part Counterpoint, if the Subject be in the bass, the first inversion of the suspended 9th 7 6,  is to be preferred to the same discord in its direct form, or to the suspended 4th.

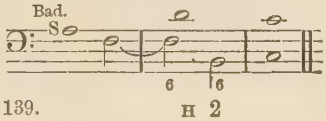
202. In two-part Counterpoint, if the Subject be in the upper part, the 2nd descending to the 3rd,  is to be preferred to the 4th descending to the 5th, or even to the 5th descending to the 6th. 

203. If the Subject be in the bass this form of Cadence would be bad, because, both notes being concords, it has two chords instead of one in the bar. (a)  This is better, because, though both concords, the two notes belong to the same harmony.

This is best, because the suspended discord and its resolution have more point and consequent interest than the foregoing example; (a)  and the C, being foreign to the harmony, defines, not changes the chord, when it proceeds to its compelled resolution.

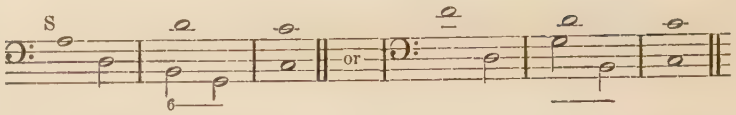
204. If the Subject be in the upper part, this form of Cadence is the best. 

This also is available, though of less interest than the preceding. 

This is bad, because it has two chords in the penultimate bar, (b) 

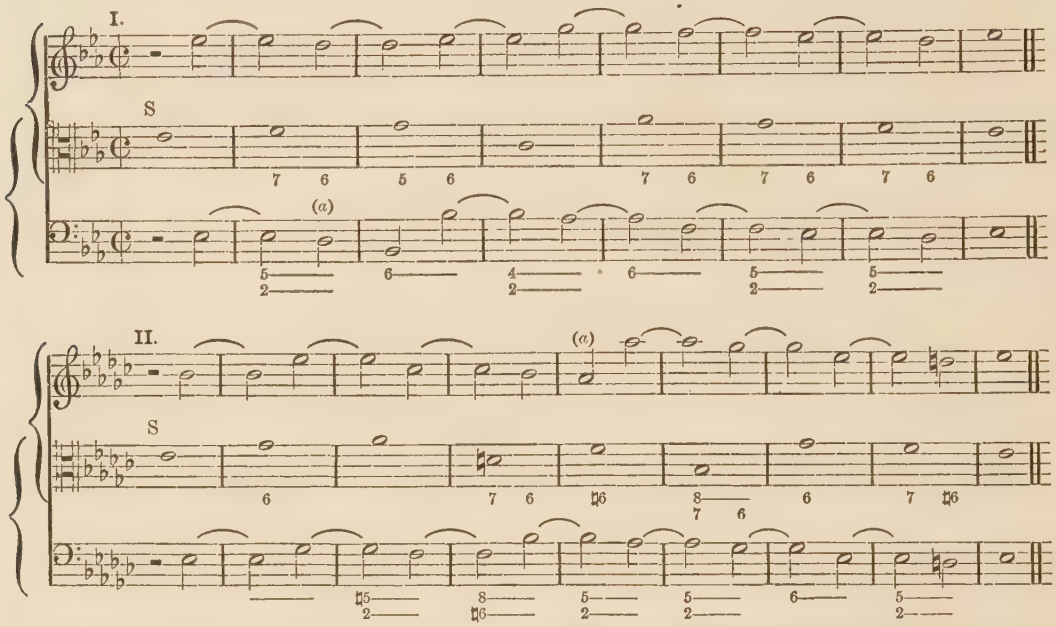
(a) See Sect. 126. (b) See Sect. 139.

preferable to which, would be to break the syncopation.



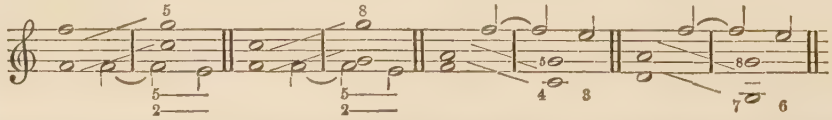
In all cases the leading-note is in the penultimate bar.

205. Here are models of Exercises now to be written.



206. In Counterpoint of more than two parts, it is for the present expedient that one part be written with syncopations, and that each or all of the others be in the First Species, proceeding in semibreves, note against note with the Subject.

207. Confirmatory of the rule in Sect. 200, an inner part may proceed by similar motion to a 5th or an 8th with another part, as freely as if there were no syncopation, and thus the note of resolution were sounded *with* instead of *after* the notes of the other parts.



This applies in any number of parts which have sustained notes against the syncopations of another part.

208. A rare exception from Sect. 206 may be, when the note of resolution is unavailable against a suspended discord, but is desirable for progression to the next succeeding chord.

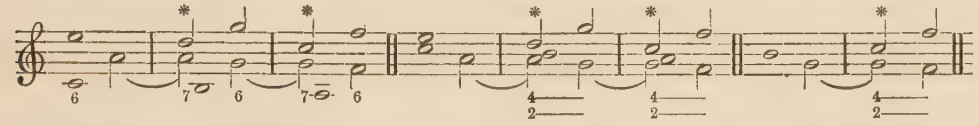
Then, another part, in contrary motion to the course of the discord, may leap from another note

(a) The syncopation is broken in these places, because, if continued, it would induce a discord that could not be resolved.

of the chord to the note of resolution at the time the discord reaches it, doubling thus the concord, but not sounding it together with the discord.

209. Another exception equally rare from Sect. 206 is in order to avoid preparing a 9th above, or the same note inverted as a 7th below, by an 8th,

or to evade proceeding from 5th to 5th, or from 3rd to 5th above a suspended 9th (Sect. 200).

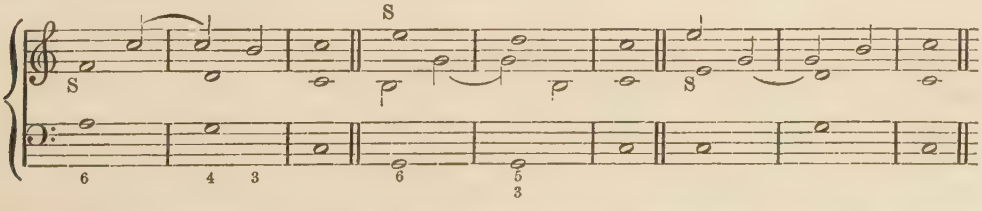


210. These two exceptions (Sects. 208, 209) show that, though the chord continue till the suspension be resolved, it is admissible for the parts to move from one to another note of the same chord. There is a single exception from this else universal principle of suspensions as distinguished from other prepared discords—one instance in which a discord, that cannot be defined otherwise than as a suspension, is resolved upon a note belonging to a different chord from that over which the discord is suspended. It is, that the suspended 9th may be resolved upon the 3rd of the chord, whose root is a 3rd below the note over which the 9th is suspended, instead of proceeding to the root of the chord against which the 9th is discordant; so in the next example, G, the 9th from F, is resolved upon the 3rd of D instead of the root of the chord of F.

This rule is important to complete the explanation of single suspensions, but it will most seldom have application in exercises for the present stage of advancement.

211. In Counterpoint of three parts, if the Subject be in the bass, the same forms of Cadence are more or less desirable as in two-part Counterpoint (Sect. 203).

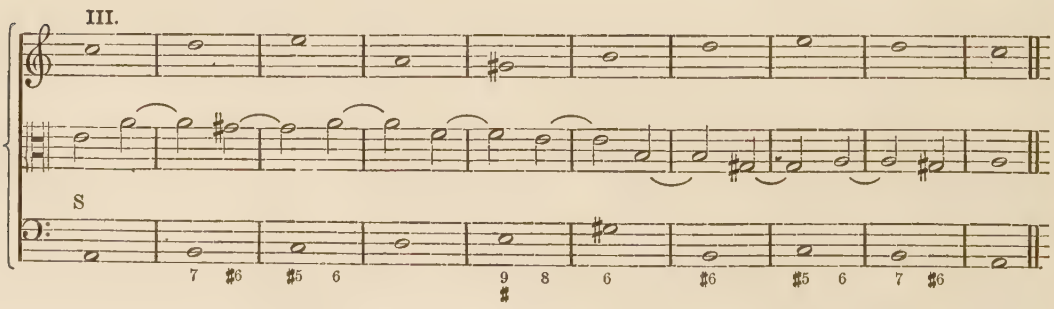
212. If the Subject and the syncopations be both in upper parts, either of these forms of Cadence is available, but the first is to be preferred.



213. If the syncopations be in the bass, these forms of Cadence are available, the dominant

being the penultimate bass-note in both examples, and the syncopation being broken in the latter to avoid a change of harmony in the last bar but one.

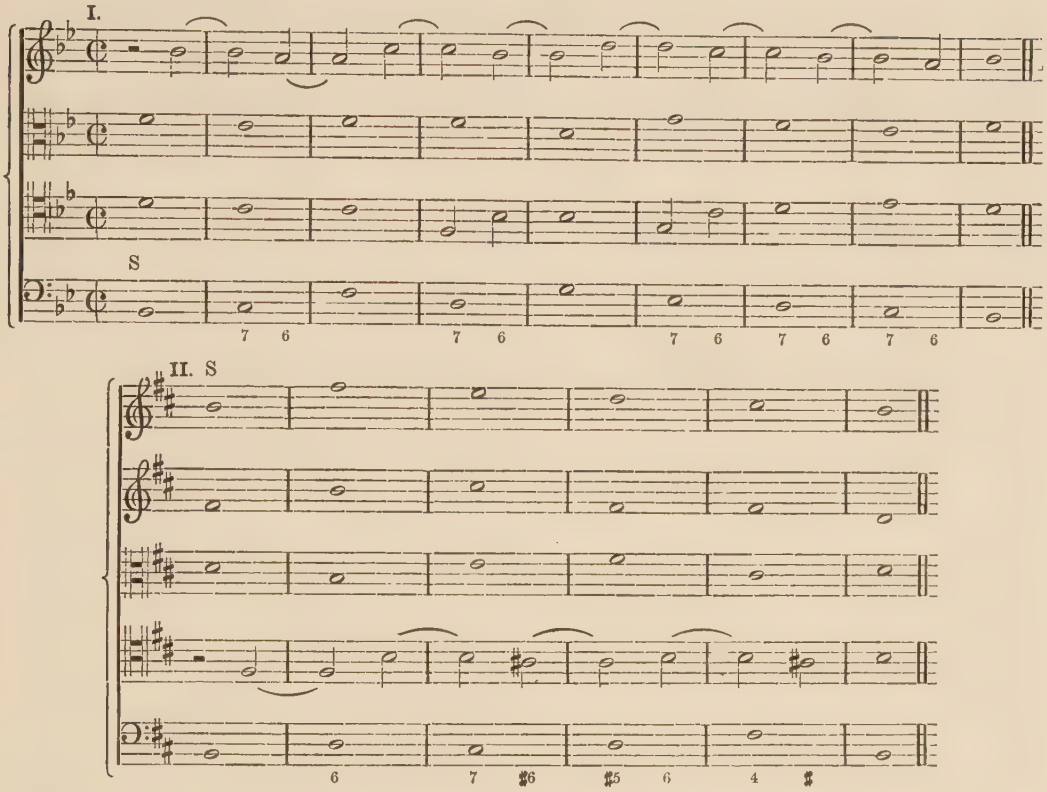
214. Here are models of Exercises now to be written.



215. In Counterpoint of more than three parts, this form of Cadence is undesirable, as belonging to the Second Species and not to the Fourth.

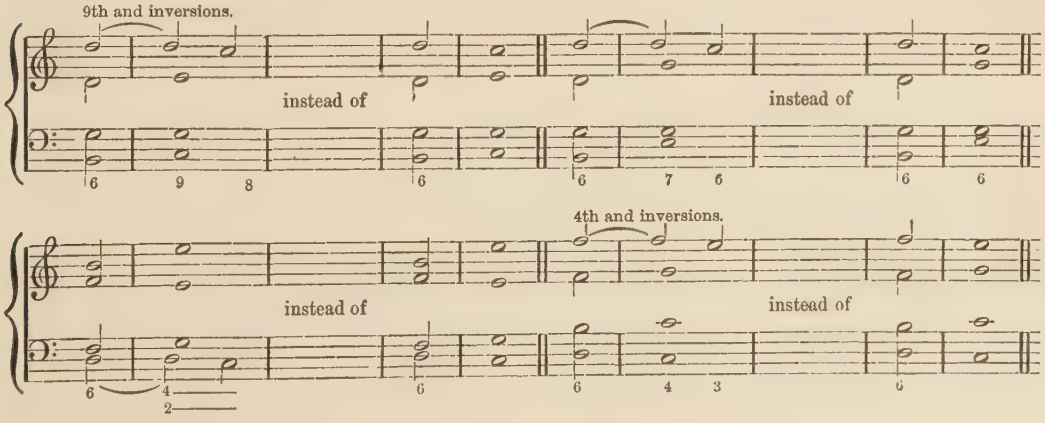
All the forms that have been exemplified in three parts are available when the harmony is amplified.

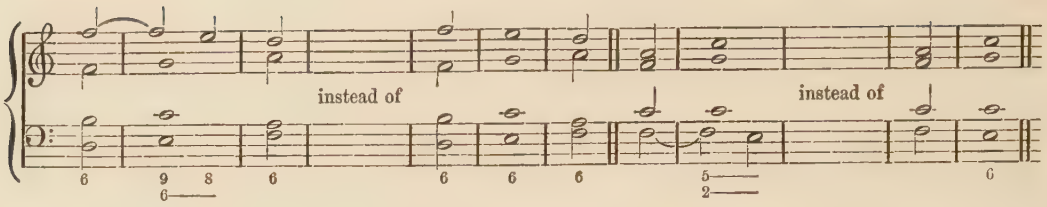
216. Here are models of Exercises now to be written.



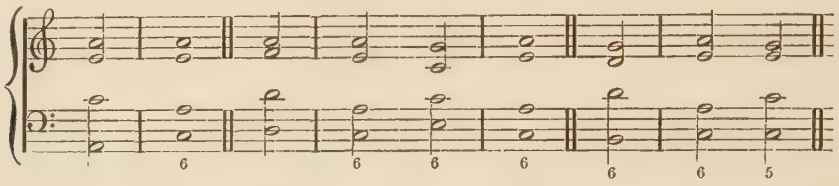
217. In practical composition, the same entire freedom as to length of notes prevails in this Species as in all the others; but, for Exercises, it is desirable to retain the semibreve as the standard, and to write the syncopated Counterpoint in tied minims. If triple time be chosen a semibreve before the bar-line tied to a minim on the first of the bar represents this species.

218. A suspended discord is a note foreign to the harmony hung or suspended from the preceding chord, which must always (with the sole exception described in Sect. 210) be resolved while the chord continues, though, perhaps, other parts may move in arpeggio. Hence, the 9th stands for a while in place of the root of a chord, and the 4th in place of the 3rd; and, however a chord may be inverted or its position changed, neither the 9th nor the 4th can be integrated in the harmony or be made an essential element of the chord.



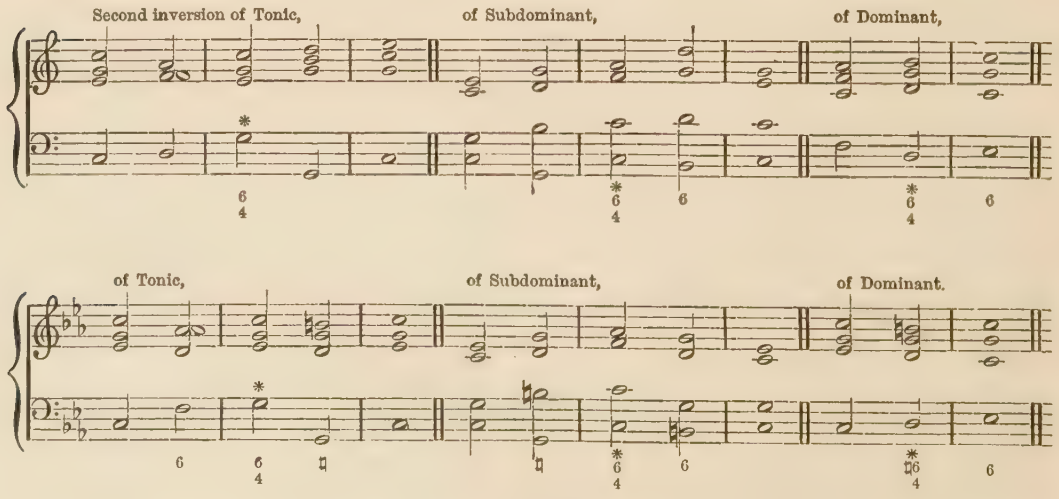


There is, however, no suspension over the 5th, as there is over the root or the 3rd, because the 6th from a bass note is itself an inverted root, and thus is no discord, but an element of a different chord from that to which the concordant 5th on the same bass belongs.



Practically the suspension of 7 over 6, or 9 over 8 accompanied with 6, on the supertonic and on the dominant in the major, and on the supertonic, the subdominant and the dominant in the minor form of a key, and the suspension of the note above either of those bass-notes fulfil the same rule; for, though it be proved that the roots of these chords are beyond the 3rd below the respective basses, the chords are treated in every particular as 1st inversions, and need not, nay, must not, be regarded in any other light with reference to diatonic Counterpoint (Sects. 68, 69, 95, 96).

219. The ambiguity of the 4th from the bass has been mentioned (Sects. 41, 71). This springs from the twofold character of the interval, as a concord, or as a discord. The 4th is a concord when it is the root of a chord inverted above the 5th, and is accompanied with the 6th on the same bass, which is the inverted 3rd from the root; is peculiar to three notes in every major or minor key, and is mostly unavailable in diatonic Counterpoint, and the inverted suspensions have the same relation to them as to other chords in the first inversion.

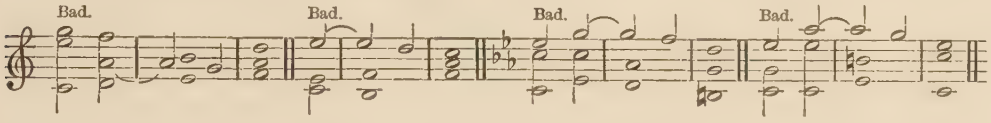


The 4th is a discord when, in any upper part, it is suspended in place of the 3rd from the

root; and it is a discord when, in the bass, the inverted 9th is suspended in place

of the root, but then the bass is the discordant note(*a*) (Sect. 189).

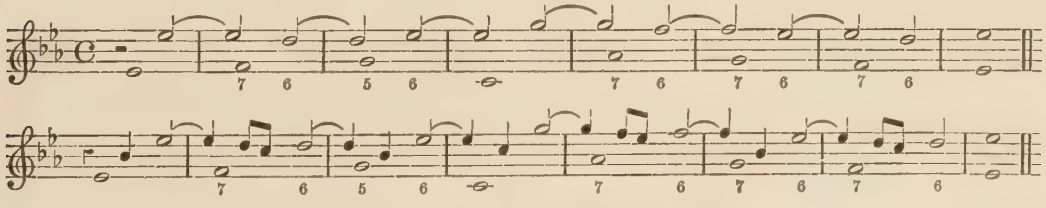
220. The 4th from the bass must never be suspended, save where it either is accompanied with the 5th, or may be so accompanied if the fulness of the score and the melodic progression of the parts permit. Hence it is for ever unavailable on the mediant and leading-note in the major form of a key, and on the supertonic, the mediant, and the leading-note in the minor form, for upon these notes the 5th is a discord. In two-part writing to suspend the 4th over either of these basses would be bad; because, though the discordant 5th were not sounded, the concordant 5th would induce change of key and so could not be supposed, and the discordance or concordance of the 4th would thus be more than ever doubtful.



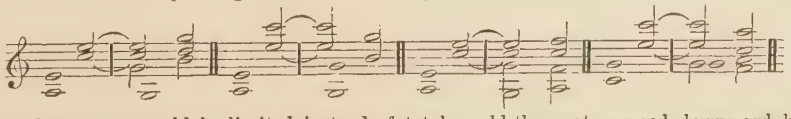
CHAPTER IX.

FIFTH SPECIES OF COUNTERPOINT.

221. SOME theorists describe this as compounded of the other four Species, which is true to some extent. The Fifth Species will, however, be better understood as a florid ornamentation of the Fourth, and as such, with some freedom, it will be best exemplified.

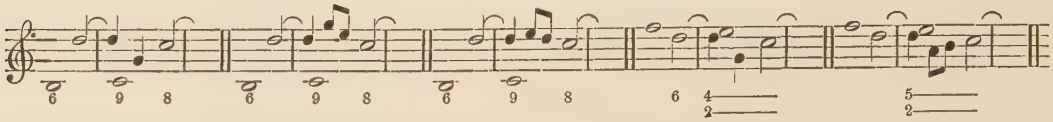


(*a*) Some theorists define the combined intervals of the 6th and 4th above the bass as a double suspension, allege a necessity for each note to descend a 2nd, while the bass continues, and quote instances of this use from early composers. The root and the 3rd of a common chord are both concords in every position and inversion; they are not made discordant by retention from a previous chord, though accidentally the same parts may anticipate them; and they are totally free in their progression. This freedom warrants as much the descent of the notes as their ascent or their repetition, and the accident that earlier or later composers have treated second inversions in one or another way changes them not into anything other than inverted concords.



The freedom of these notes would be limited instead of total, could they not proceed downward by a 2nd with as good effect as upward, or by leap; but the distinction between *may* and *must* in their treatment is obvious. The fact that early composers employed the quoted combination and progression, proves that those artists forefelt a truth which later time has established; viz. the concordance as well as the discordance of the interval of the 4th; and it is not an only instance of the foreboding of an after discovery in art or in science.

222. It is good for melody to proceed either by leap or by 2nd from a suspended discord to any note of the chord, from which latter it must return to its note of resolution. The return may be either by leap, or by arpeggio, or by passing-notes to fill up the interval.

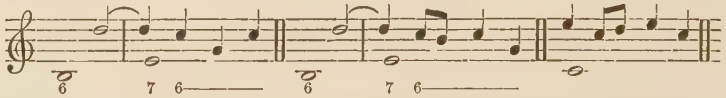


223. It is good for melody to anticipate the resolution of a suspended discord, by proceeding to the concord at the second quarter of the bar instead of at the third quarter, when a passing-note between this and the same note at the half bar prevents the immediate repetition which should always be avoided (Sects. 81 and 183).

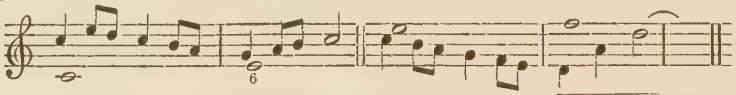
224. It is undesirable, instead of the last two figures described in Sects. 222 and 223, for melody to leap from a suspended discord to a discordant note next beyond its resolution.

This is fully admissible in the free style of modern use, which authorises the approach to a passing-note by leap, though compels that it be left by step of a 2nd. The precedent of some good writers in the strict style, for such leap to a discord, prevents the use of a stronger word than undesirable in its prohibition, but this word is here used advisedly.

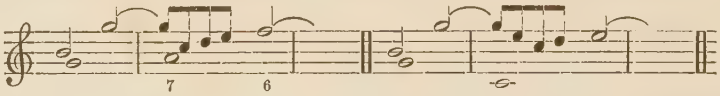
225. The second crotchet in a bar may be the resolution of a suspended discord. Either then, or if approached by leap from another concord, it may proceed by 2nd to a passing-note, or by leap to another note of the chord.



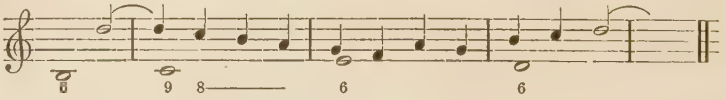
226. Any even division of a bar (the second, or fourth, or sixth crotchet) may be subdivided into quavers.(*a*)



Four successive quavers should rarely be used, except when the first is a tied note on the first of the bar.



227. Though it be sometimes enunciated that the Fifth Species is a combination of the other four, the employment of but one note in a bar of melody so florid as this Species exemplifies would be tedious, and two notes in a bar would be little better. Figures peculiar to the Third Species are more to the present purpose. These may be used after a tied note, or after a note newly struck on the first of the bar.

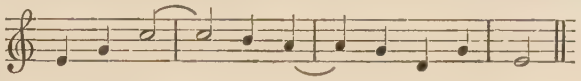


(*a*) Some teachers require that if the even divisions of time be thus subdivided, the next following uneven note be a concord; but the principle of the Third Species, that any note (except the first of a bar), which is approached by step of a 2nd, may be a discord or a concord, applies fully here, and its application is authorised by the practice of great masters. It is the admission of a discord on the uneven divisions of time that distinguishes the Third and Fifth Species from the Second.

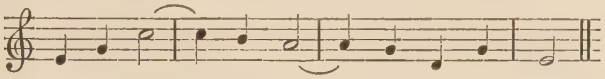
228. The last crotchet of a bar, if a concord, may be tied to the first of the next bar, either as a suspended discord or a concord.

It is far to be preferred, however, for a note to be syncopated from a minim than from a crotchet.

229. In melody, a note of whatever length before the bar-line may be tied to a note of equal length after the bar-line,



or to a shorter note after the bar-line;

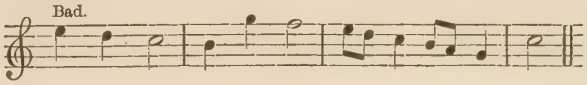


but never to a longer note after the bar-line than the note from which this last is tied.

230. A syncopation must never occur in the middle of a bar, nor between two bars in which there is one continued harmony, unless this be repeated with such emphasis as to define the natural accent against the tied note.

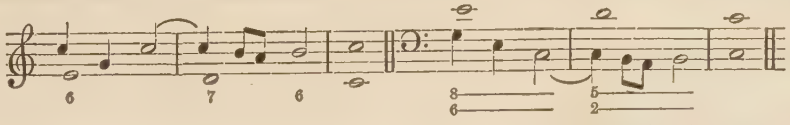
231. A longer note on an uneven division of the bar may be followed by shorter notes on the next even division;

but shorter notes on the uneven division may not be followed by a longer note on the even division,

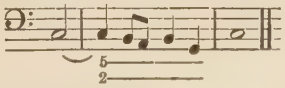


except only if this latter be syncopated into the following bar.(*a*)

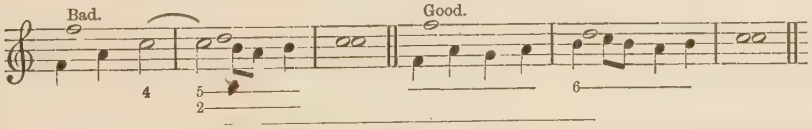
232. The exception from Sect. 231 is in the penultimate bar of an exercise, and there this melody constitutes the best form of cadence in Counterpoint of two parts, whether above or below the Subject.(*b*)



233. This variety of cadence in a bass Counterpoint is also available.

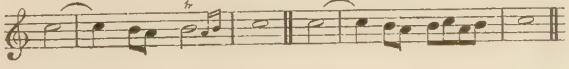


The syncopation may be broken if the third note from the end of the Subject be one against which no note may be sounded that can prepare a discord for suspension in the penultimate bar.



(*a*) Examples like the second of these are not rare in melodies of which pointed emphasis rather than smoothness is the intended character, but are entirely inappropriate to the present study.

(*b*) The supposition is not forced, that early writers and rulers of writing intended a shake or some such grace upon the longer note, which would adjust the bar to the prescription.



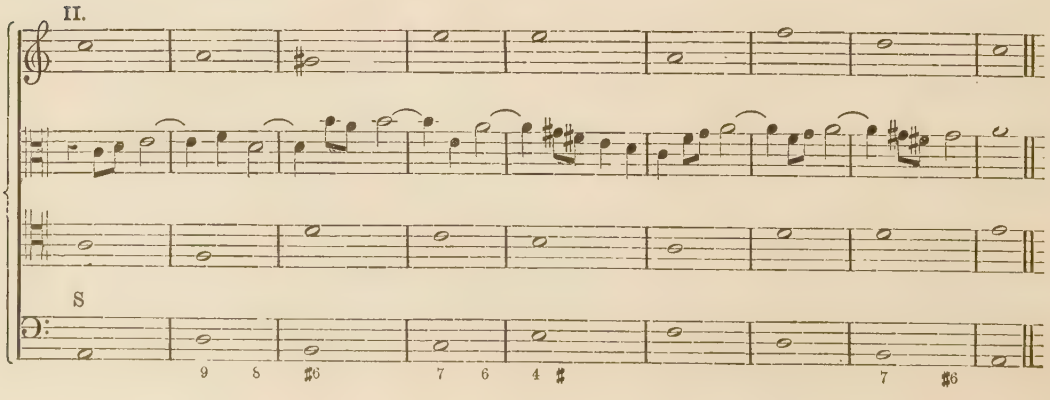
Also the syncopation may be broken if the third note from the end of the Subject be one against which no note may be sounded that can be syncopated as a concord in the bar before the last.

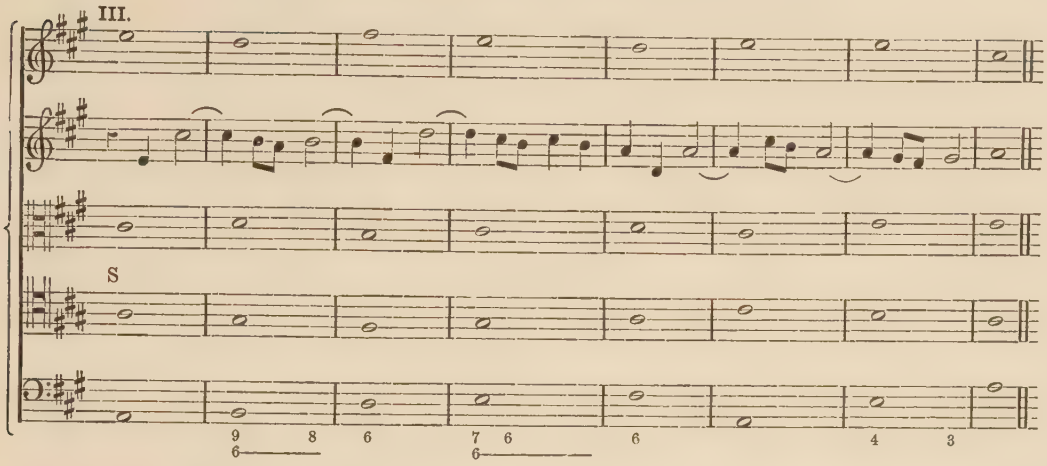
234. It is desirable, but not imperative, for the Counterpoint to begin with a crotchet rest.

235. Here is a model of Exercises now to be written.

236. In Counterpoint of more than two parts, if the moving-notes be in the bass, it is as needful in this Species as in all the others, to have the dominant for the bass of the bar before the last, which must always be effected if even by the breaking of the syncopation.

237. Here are models of Exercises now to be written.





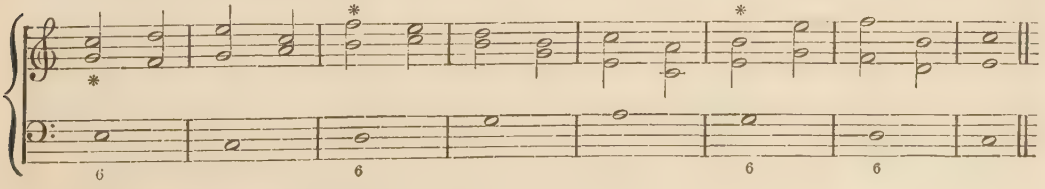
238. The Fifth Species can also be applied to triple measure, of which the next model is an instance. The same melodic construction in the florid part is available, whether one or more parts accompany it.

CHAPTER X.

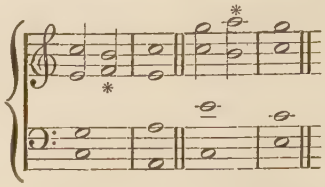
SECOND SPECIES IN TWO OR MORE PARTS.

239. Two or more parts may proceed in minims against the semibreves of the Subject, and of any other part or parts in the First Species of note against note with the Subject, if all the rules in Chap. VI. be observed.

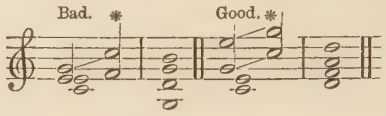
240. On the first note of each bar, the moving parts must have essential notes of the chord. If one of these be the bass, its notes must be as scrupulously chosen as if its Counterpoint were in the First Species. If only upper parts move, they may have a 4th, or a diminished 5th, or the mediant and its 5th in the major form of a key with each other, on the first of the bar when the bass makes these intervals concordant.



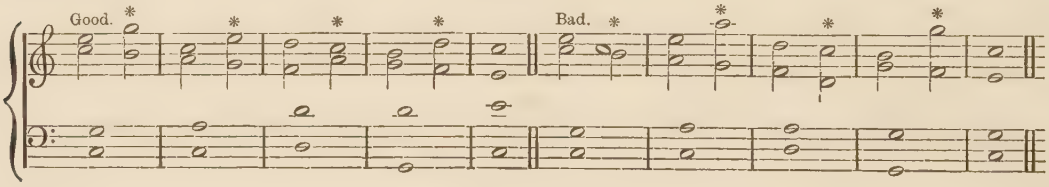
241. On the second note of each bar, the lowest of the moving parts (whether they be two or more) must be a good bass to the others. Hence, though discordant against the sustained harmony, the moving parts must be concordant with each other, except only if they approach a discordant interval by contrary motion, and each part proceed by the step of a 2nd, which is, however, an artifice to be most sparingly employed (Sect. 55).



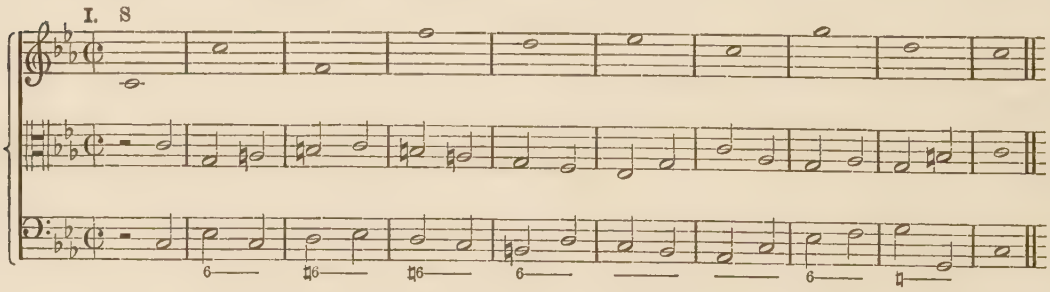
242. The highest and lowest of the moving parts, whether two or more, must not, on the 2nd of the bar, approach a 5th by similar motion, except the two notes for such 5th both belong to the sustained chord.

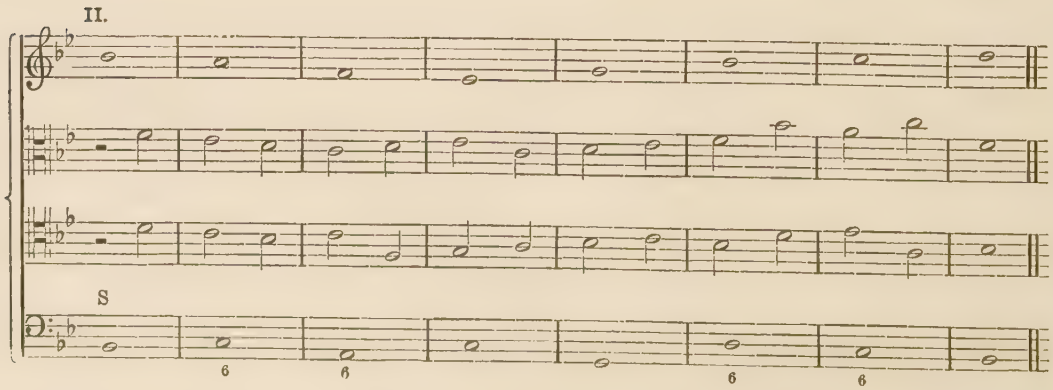


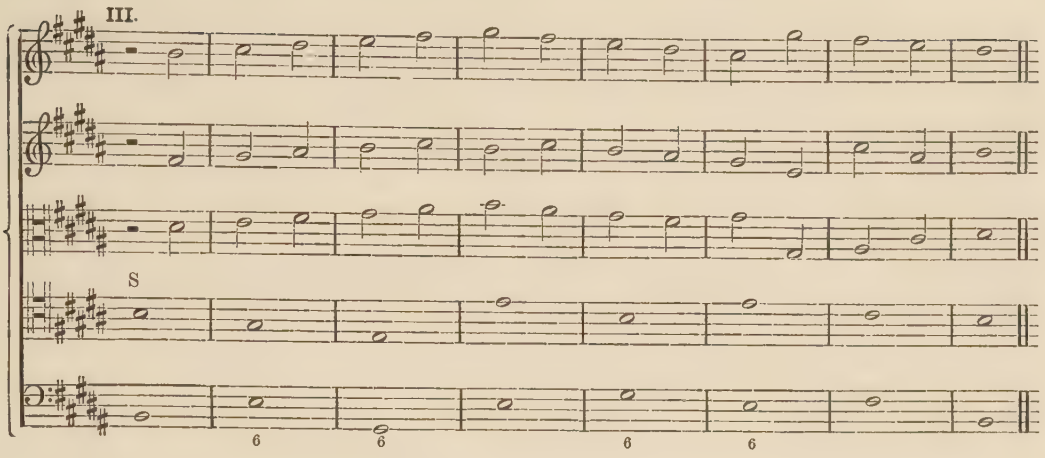
243. Good effect is made by a note taken in arpeggio in one part, against a passing-note in another part; but then the passing-note must be concordant with the note attacked together with it, although discordant against the notes of the chord sustained in other parts.



244. Here are models of Exercises now to be written.





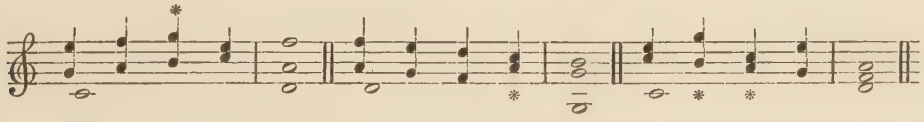


CHAPTER XI.

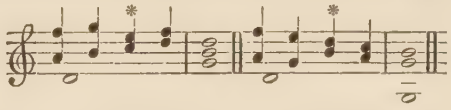
THIRD SPECIES IN TWO OR MORE PARTS.

245. Two or more parts may proceed in minims against the dotted semibreves of others, or in crotchets against the semibreves, or in crotchets against the dotted semibreves, if all the rules in Chap. VII. be observed together with those in Chap. X.

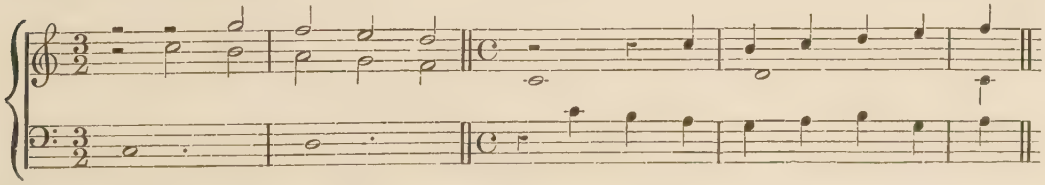
246. Pleasant variety in the melodies of simultaneously moving parts may be made by the leap of one part from an essential note of the chord, while another part proceeds by step of a 2nd, from or to a passing-note that is concordant with the essential note, from or to which the one part leaps.



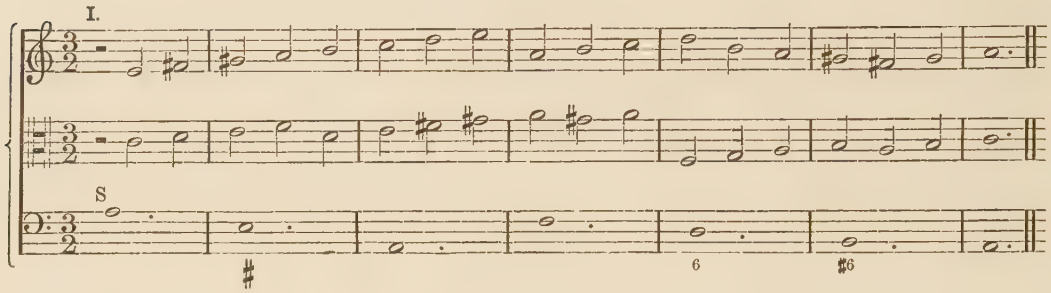
247. Another available variety between two melodies is when one part leaps from a passing note to the note beyond its note of resolution (Sect. 153), while another part proceeds all by 2nds, whether the note in this latter named part, that is coincident with the note to which the other part leaps, be a passing-note or a note essential to the chord.

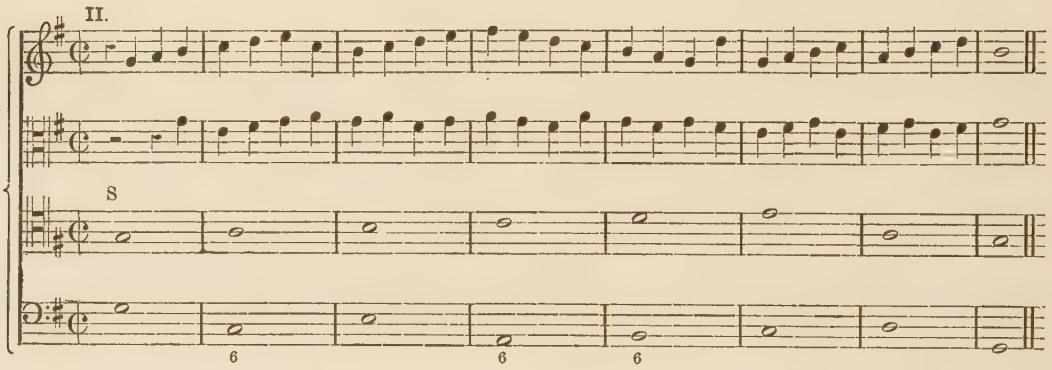


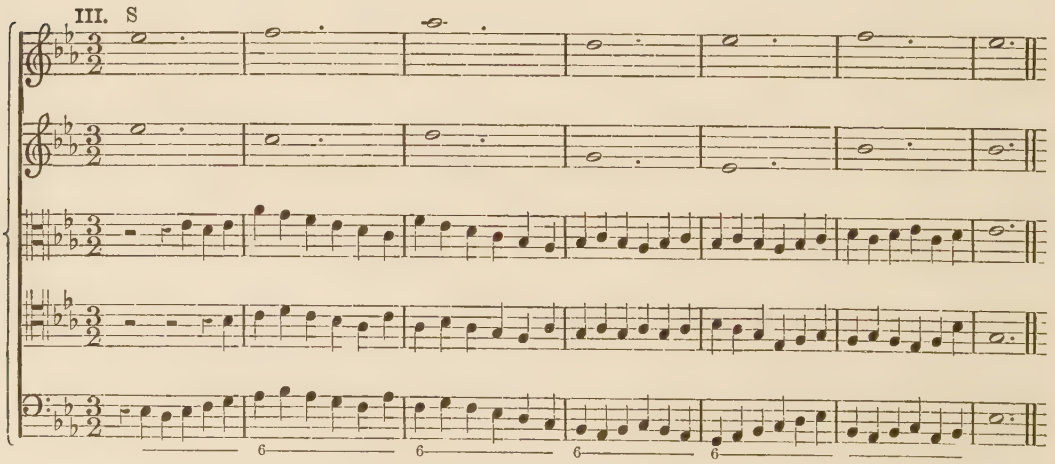
248. Variety to the several melodies, and point to the entry of each part, are induced by giving a longer rest to one than another of the moving parts in the initial bar of an exercise. The entry of any part on an unaccented division of a bar, is preferable to its entry upon an accented division.



249. Here are models of Exercises now to be written.







CHAPTER XII.

FOURTH SPECIES IN TWO OR MORE PARTS.

250. WHEN several parts proceed in syncopation against notes that have the natural accent, all may be tied to concords;

one or more may be tied to suspended discords while one or more are tied to concords,

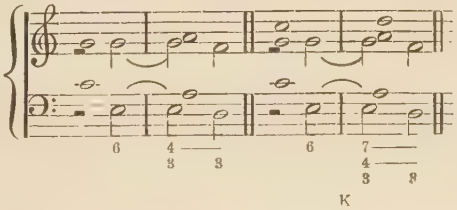
or all may be tied to suspended discords.

The concords are always free to leap, or may, in extreme cases, be repeated. The discords must always be resolved.

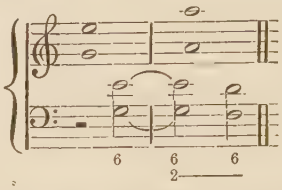
251. Double suspension induces combinations in which each suspended discord must have the same resolution as when held singly against essential notes of the chord. They are—I. The 9th and 4th together, with the root in the bass, and the 5th in an upper part.

II. The same with the 3rd in the bass, when the bass must be approached by step of a 2nd from the note below, and when also (because of its extreme harshness, this should be most rarely employed) the root may be in an upper part if approached by 2nd from the note below. The 5th from the root is then the 3rd from the bass, while the 9th and 4th are respectively the 7th and 9th from the bass.

III. The same with the 9th in the bass, when (rarely, as in the last instance of the coming example) the root may be sounded above the inverted 9th. The 5th from the root is then the 4th from the bass, remaining to be the 5th when the bass is resolved, while the 4th from the root is the 3rd from the bass.



IV. The same with the 4th in the bass. The 5th from the root is then the 2nd from the bass, remaining to be the 3rd when the bass is resolved, while the 9th from the root is the 6th from the bass.

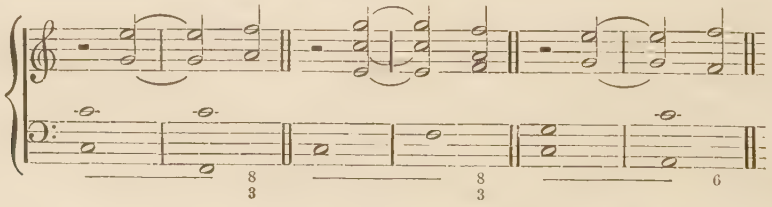


It cannot be forbidden to sound the 3rd together with the inverted 4th, either in this or the last described inversion, though it is still more discordant than the root against the inverted 9th. It is unallowable for the root to be sounded in an upper part against the suspended 9th, or the 3rd against the suspended 4th, unless approached by an ascending 2nd, and unless at the interval of an 8th from the resolution of the discord. V. The diminished 5th together with the first inversion of the 9th, on the leading-note, in either the minor or major form of the key. Both of these discords are resolved on the inverted root which is the 6th from the bass, and which may never be sounded *with* the 5th (Sects. 185 and 196). The 5th from the root is then the 3rd from the bass.

VI. The discordant 5th, together with the first inversion of the 9th on the mediant, in either the minor or major form of the key, to which the inverted 4th may be added if the bass be approached by an ascending 2nd (Sects. 185 and 196).

The inverted root, as 6th from the bass, may never be sounded *with* the 5th.

252. The suspension of complete chords is available when several parts are syncopated. This may be when the root of the chord of preparation is a 4th below the root of the chord over which the suspension hangs. The root or the 3rd of the latter chord may be the bass of the suspension. When thus prepared, the discordant notes may either fall or rise a 2nd, and the concordant note (which is the root of the former and the 5th of the latter chord) is free to remain or to leap.



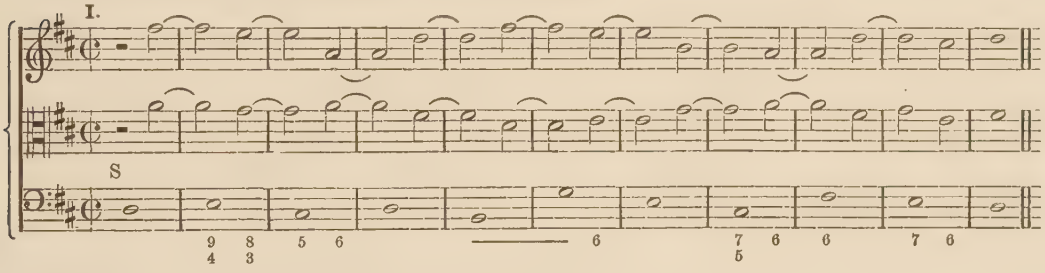
In figuring the bass of the suspension of a complete chord, a line is drawn from the bass of the chord of preparation, or from the figure which shows what that chord is to be, the line extending for half the length of the bass over which the chord is suspended, and it is then followed by the

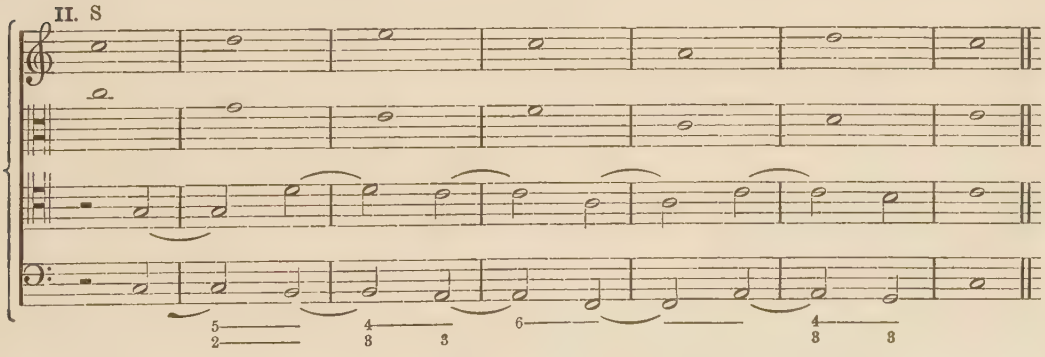
figures $\frac{8}{3}$, or else 6, to indicate the resolution, according to whether the latter bass-note be the root or the 3rd of the chord.

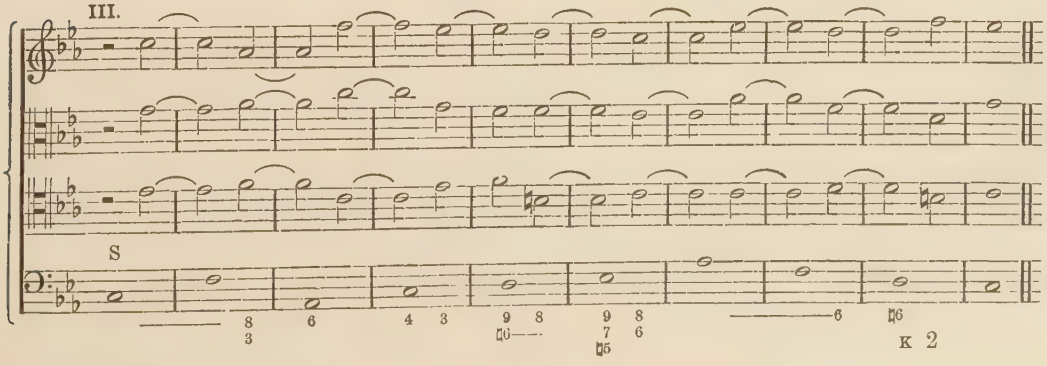
253. When a complete chord is suspended over a chord in the first inversion, the 5th from the bass hangs together with the 7th, and proceeds to the inverted root of the latter chord. By no other form of preparation than when the radical progression is by ascent of a 4th or descent of a 5th, may the 5th from the bass in the latter chord be thus suspended and resolved, except only in Nos. V. and VI. of Double Suspensions (Sect. 251).

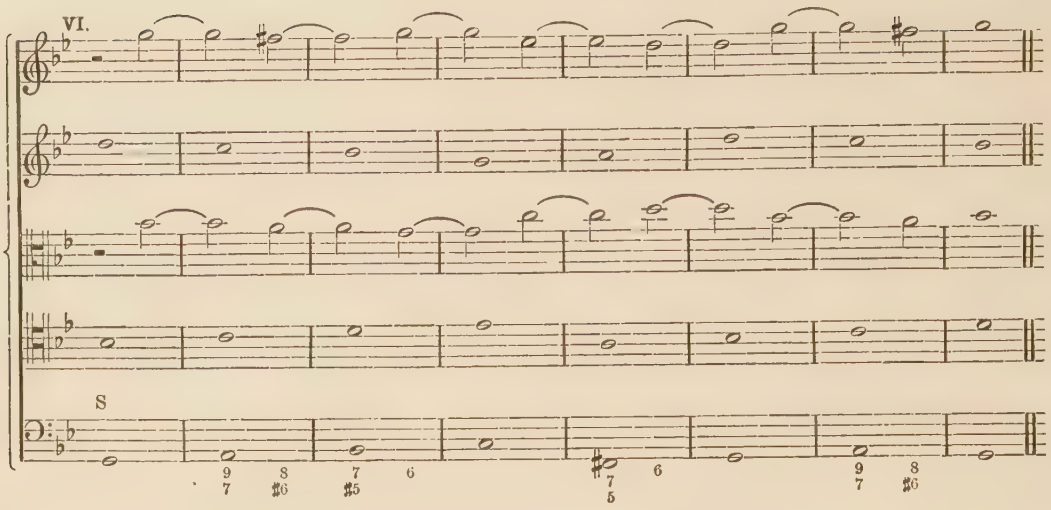
254. It may sometimes be necessary to break the syncopation of one of the parts for a single bar, especially in the bar before the last. Of this expedient there can but be said, that to maintain the Species is desirable, while to avoid bad harmony is imperative, and that the desirable must give way to the imperative.

255. Here are models of Exercises now to be written.









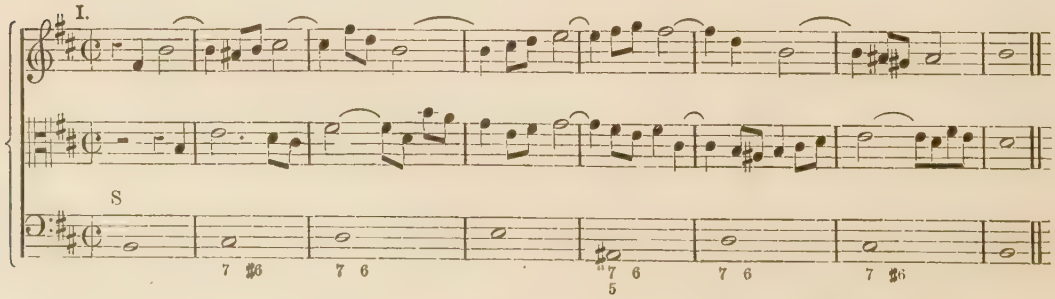
CHAPTER XIII.

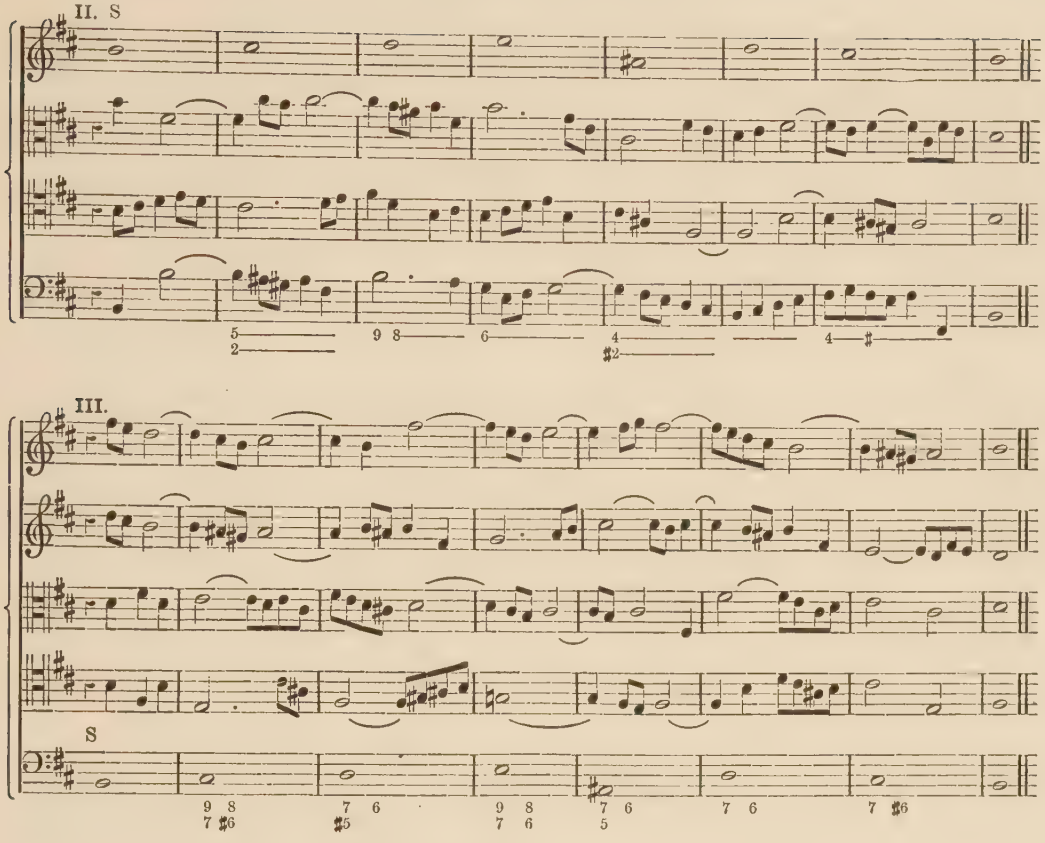
FIFTH SPECIES IN TWO OR MORE PARTS.

256. IT is desirable, when several parts have simultaneous Counterpoint of the Fifth Species, that the varieties of melodic figure peculiar to this Species be exemplified at once in the several parts. Thus, while one part has a dotted minim followed by quavers in the same bar, another part may have two crotchets followed by a minim, and many such differences of motion may help to the individuality and consequent interest of every one of the moving parts. The rules in Chapter X. are paramount in this class of writing. Wider range for the student's invention is opened in the exercises now to be worked than in any previously proposed, and the manifold diversity in unity which may be presented in them is invaluable preparation for florid writing, giving elasticity to a composer's thought, and freedom in the application of means for its expression.

257. Difference of length of rests in the initial bar, between the several moving parts, is inducive of good effect when more parts than one are written in this Species, after the manner described with reference to the Third Species (Sect. 248).

258. Here are models of Exercises now to be written.





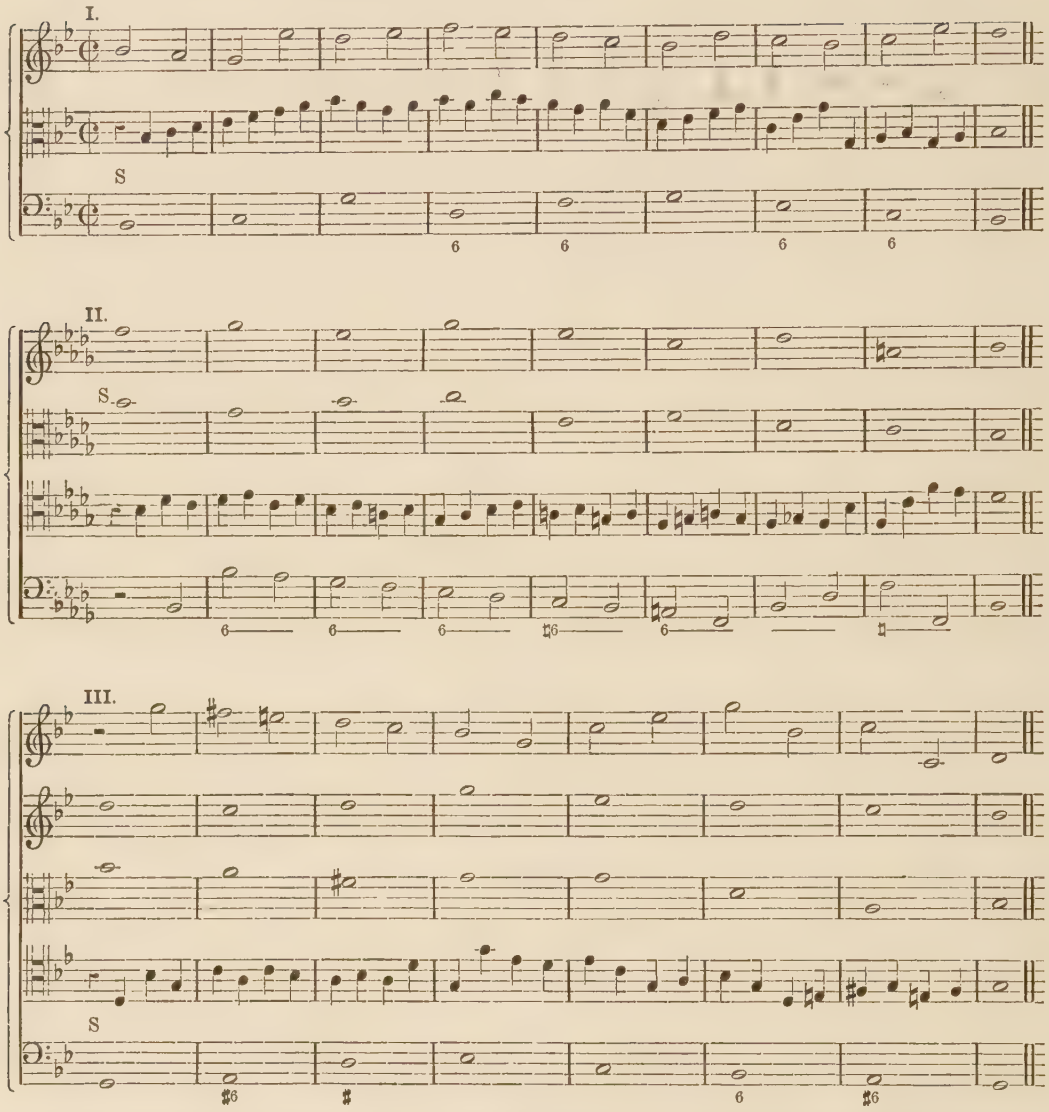
CHAPTER XIV.

COMBINED SPECIES.

259. Two parts may be written in two different Species to be performed together, either while one part has the fixed song, or while also one or more parts are in the First Species, having note against note with the Subject. Still there should be but one chord in each bar of the Exercises, save in the seeming exceptions which have been named, where moving notes are in the bass, and where still the sustained notes of other parts are common to the harmony of both bass notes (Sect. 125).

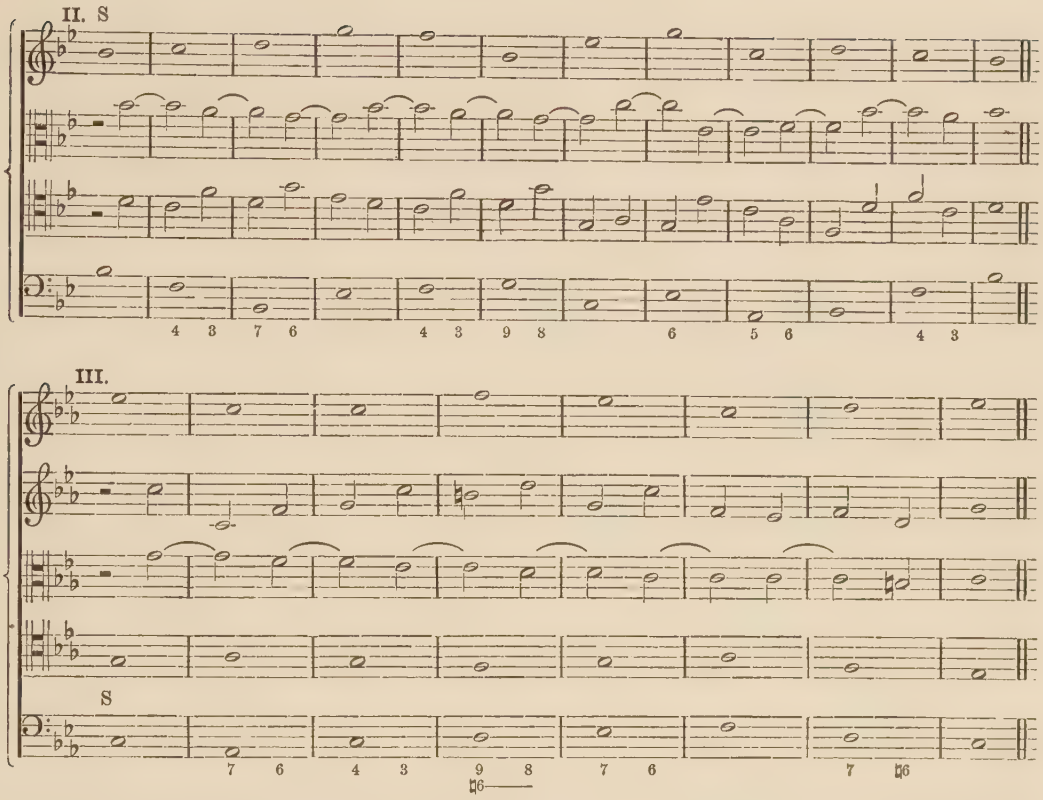
260. The Second Species may be combined with the Third. The rules in Chapters X. and XI. apply here. Good effect may be made by the occasional crossing of either of the moving parts above or below the longer notes of the other parts. Great interest is given to the moving parts when one, being concordant with the other, is discordant against the sustained harmony of the whole bar; also, when the part that is in the Third Species approaches a note of the sustained harmony, either by 2nd or by leap, which is discordant against the part that is in the Second Species; but then the said note in the Third Species must be sounded *after*, not *with*, the discordant note in the Second Species, for notes simultaneously struck must be concordant with each other, save only as described in Sect. 241.

261. Here are models of Exercises now to be written.



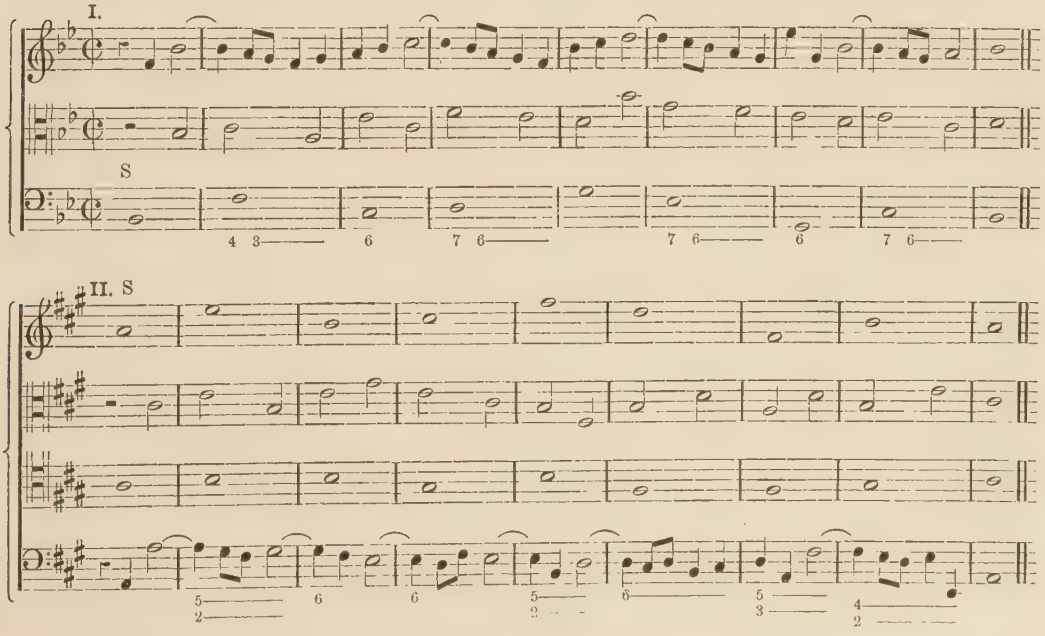
262. The Second Species may be combined with the Fourth under the conditions and with the opportunities for good effect stated in Sect. 241.

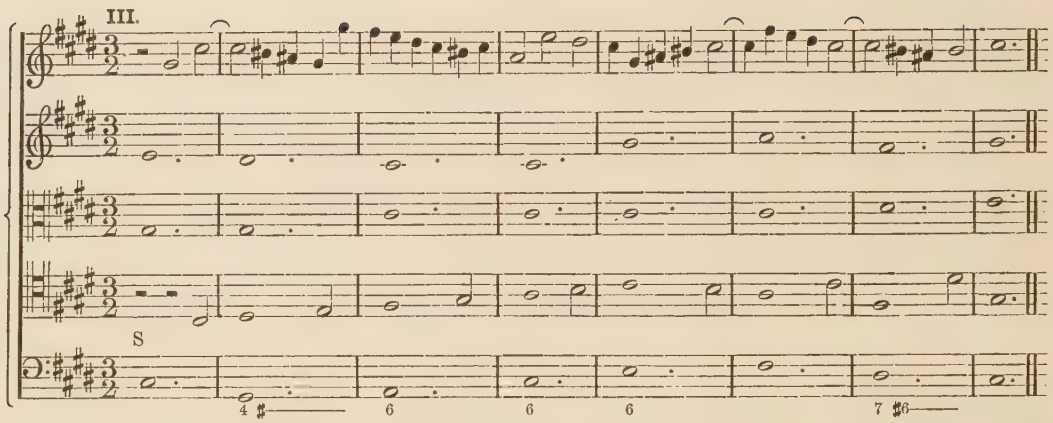
263. Here are models of Exercises now to be written.



264. The Second Species may be combined with the Fifth under the conditions stated in Sect. 241, but with greater opportunities for interest, arising from the melodic variability of figure peculiar to the Fifth Species.

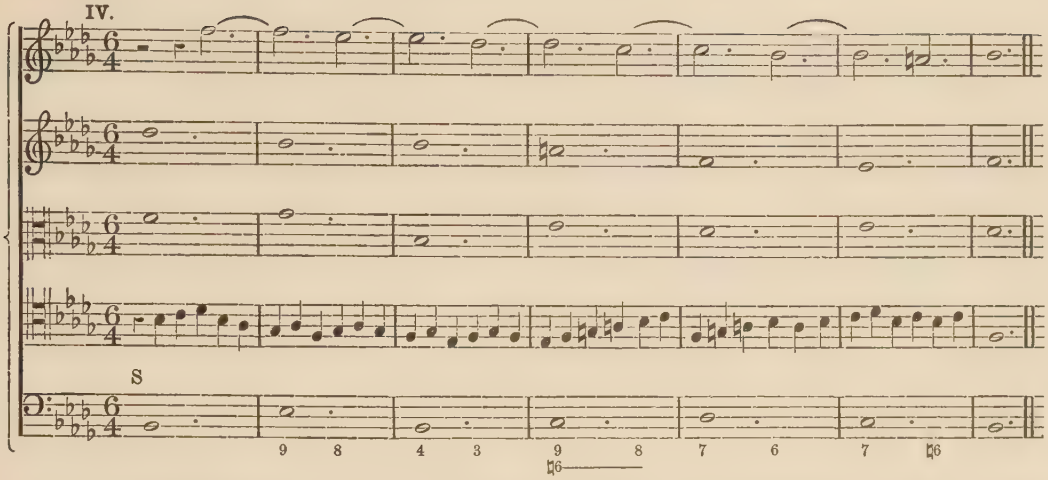
265. Here are models of Exercises now to be written.





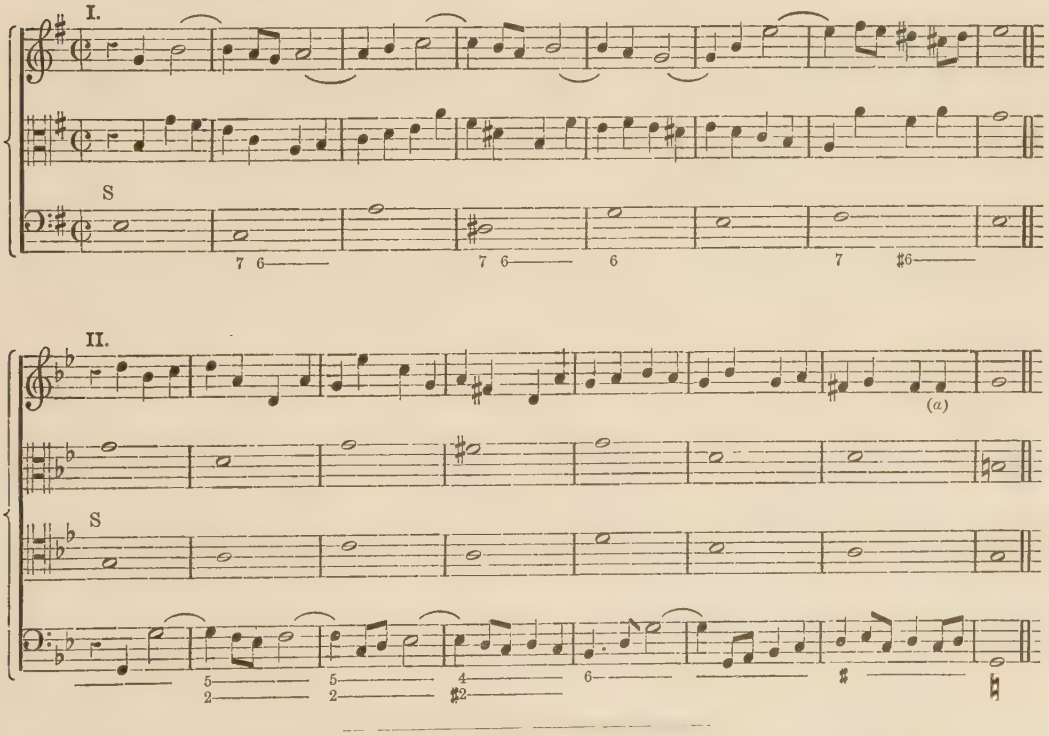
266. The Third Species may be combined with the Fourth under the same conditions as apply to other combined Species (Sect. 241). All forms of the Third Species are available for this combination, namely, with three notes, or with four, or with six accented either in couplets or in triplets, against each note of the Subject. The part written in the Third Species must always have a note that is concordant with the note of resolution in the part written in the Fourth Species, at the moment when these two are coincident; but may or may not proceed thence to a discordant note, according to the rules of its Species.

267. Here are models of Exercises now to be written.

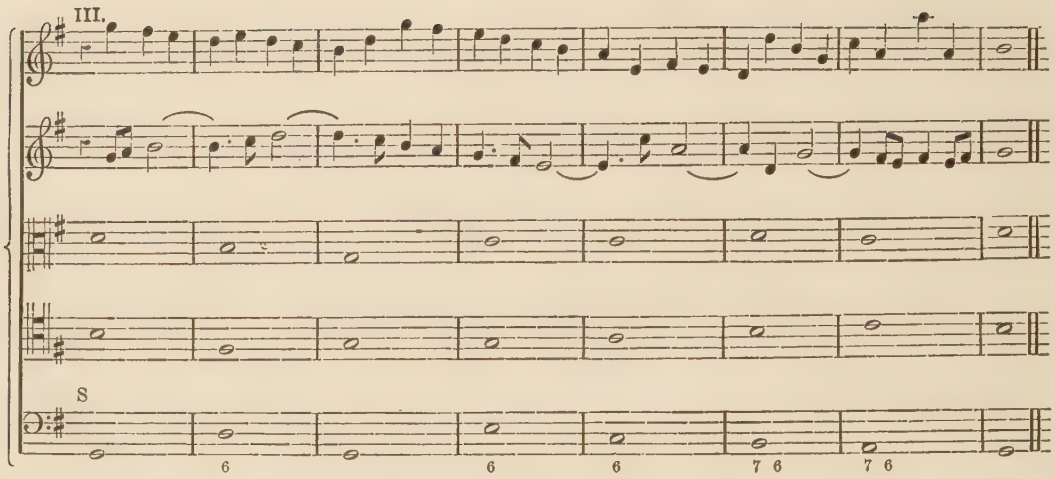


268. The Third Species may be combined with the Fifth. The versatility of the Fifth Species admits then of an expansion, which, though not hitherto prohibited, has not as yet been described. This is, that not only may the minims be dotted, but so also may the crotchets, when this device may add grace to the melody, and still more desirably, when by lengthening a crotchet the ensuing quaver is made to come *after* instead of *with* a note against which it is discordant in the other moving part. Instances of the application of this device appear in the examples next following.

269. Here are models of Exercises now to be written.

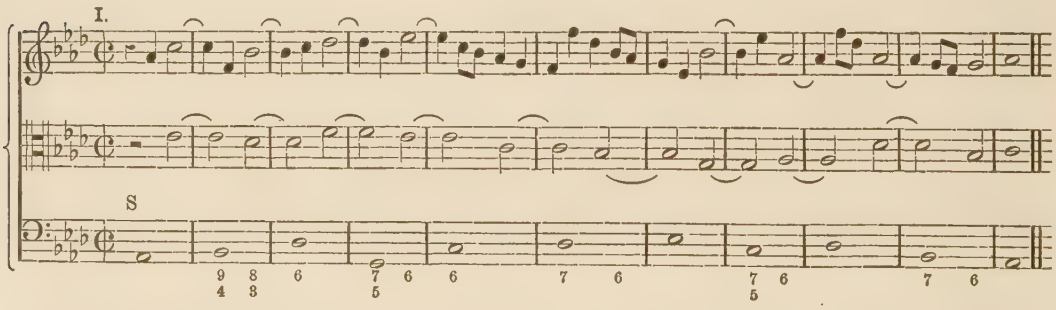


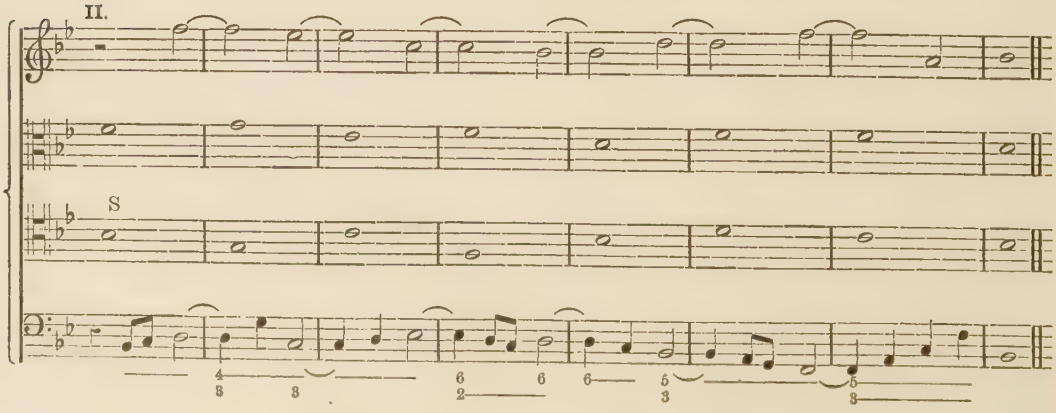
(*a*) Though undesirable to repeat a note in the Third Species, this is admissible rather than to break the continuity of crotchets (Sect. 276).

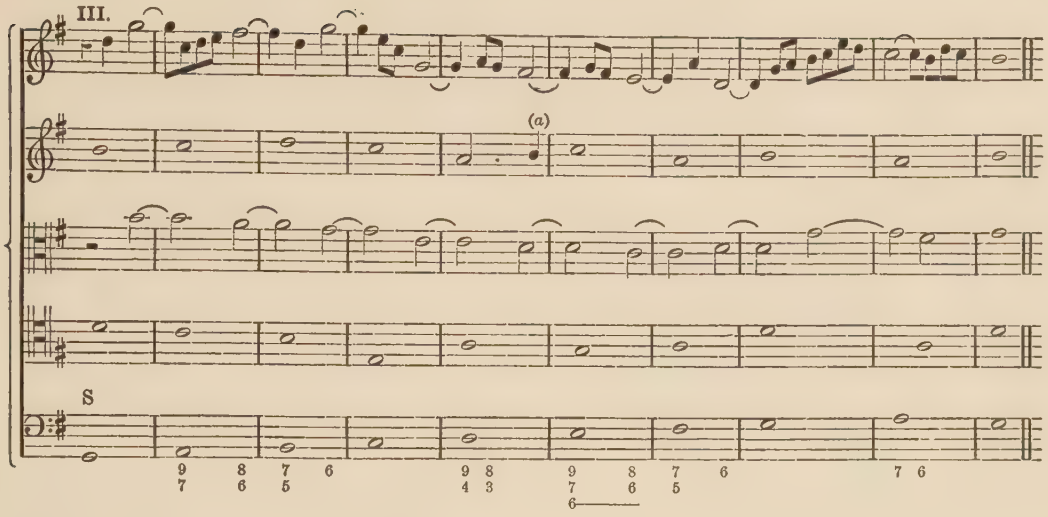


270. The Fourth Species may be combined with the Fifth. The beauties of this combination and the difficulty to produce them resemble those arising from the Fourth Species in two simultaneous parts; but the beauties may often be increased, and the difficulties always lessened, through the flexibility of the Fifth Species. The Fifth Species, be it remembered, has its greatest interest when it is treated as an ornamentation of the Fourth (Sect. 221); and the ornamental notes that may intervene between a discord and its note of resolution often serve to avert improprieties of progression between the two syncopated parts.

271. Here are models of Exercises now to be written.

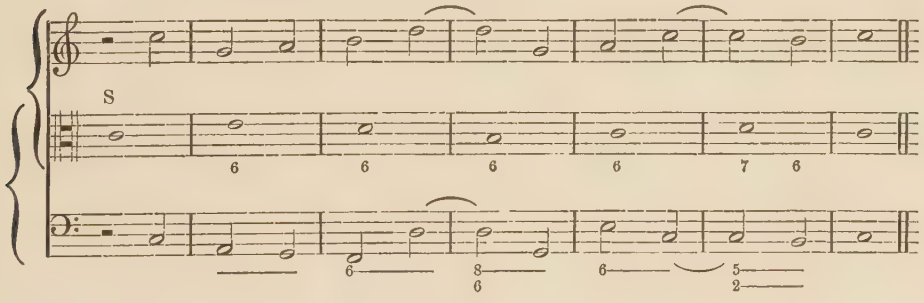






272. The definition "Combined or Mixed Species" is applied by some teachers to a hybrid form of Counterpoint, consisting all of minims, two against each note of the fixed song; but some being syncopated and necessarily followed by a concord at the half bar, according to the Fourth Species, and some being newly sounded as concords at the beginning of the bar and optionally followed by a concord or a discord at the half bar, according to the Second Species. The speciality of this mixture of species is that it opens an escape from the difficulties of both the Fourth and the Second, when the student has not the readiness or the more valuable quality of perseverance to work either Species without infracting its rules.

273. Here is a model of Counterpoint in the form now described.



(*a*) The First Species is here violated, in order to approach by step of a 2nd, the root C, in the next bar, against the suspended 9th in the Alto; and thus may, though rarely as possible and for a last resource, the integrity of any Species be sacrificed to the imperative rules of harmony.

CHAPTER XV.

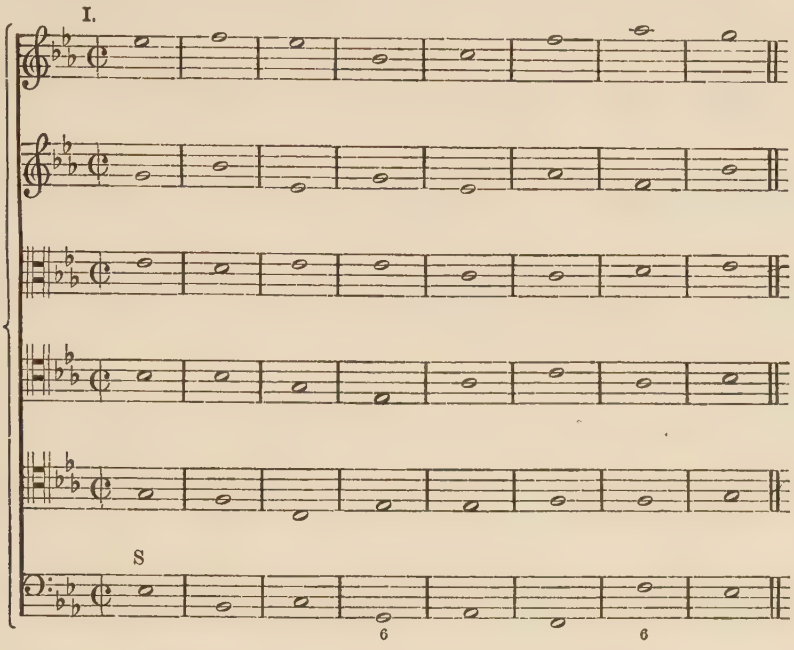
COUNTERPOINT IN SIX OR MORE PARTS.

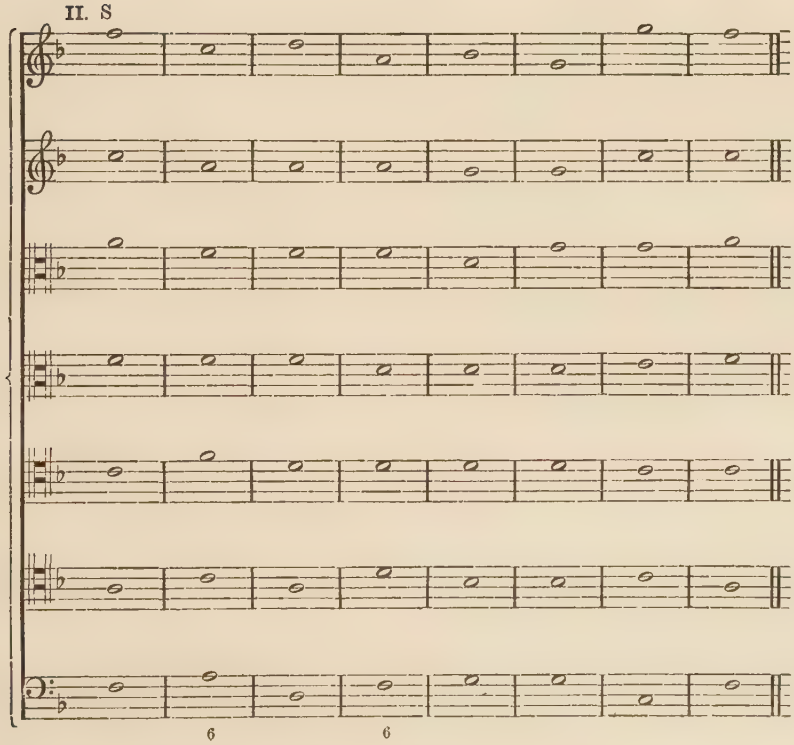
274. THE writing of Exercises, as Exercises, in six, or seven, or eight parts, is practice above all price for the student, since proving the utmost possibilities of various progression, and thus extending to the fullest the available resources for less complicated combinations, and so giving flexibility to thought and freedom in its expression. In composition, however, writing in many parts may be less desirable; for to increase the number of concentaneous melodies beyond four or five, may often decrease the clearness of each, and of the whole effect. Clearness is a chief element of power, and by its sacrifice the richness sometimes resultant from manifold part-writing is dearly bought.

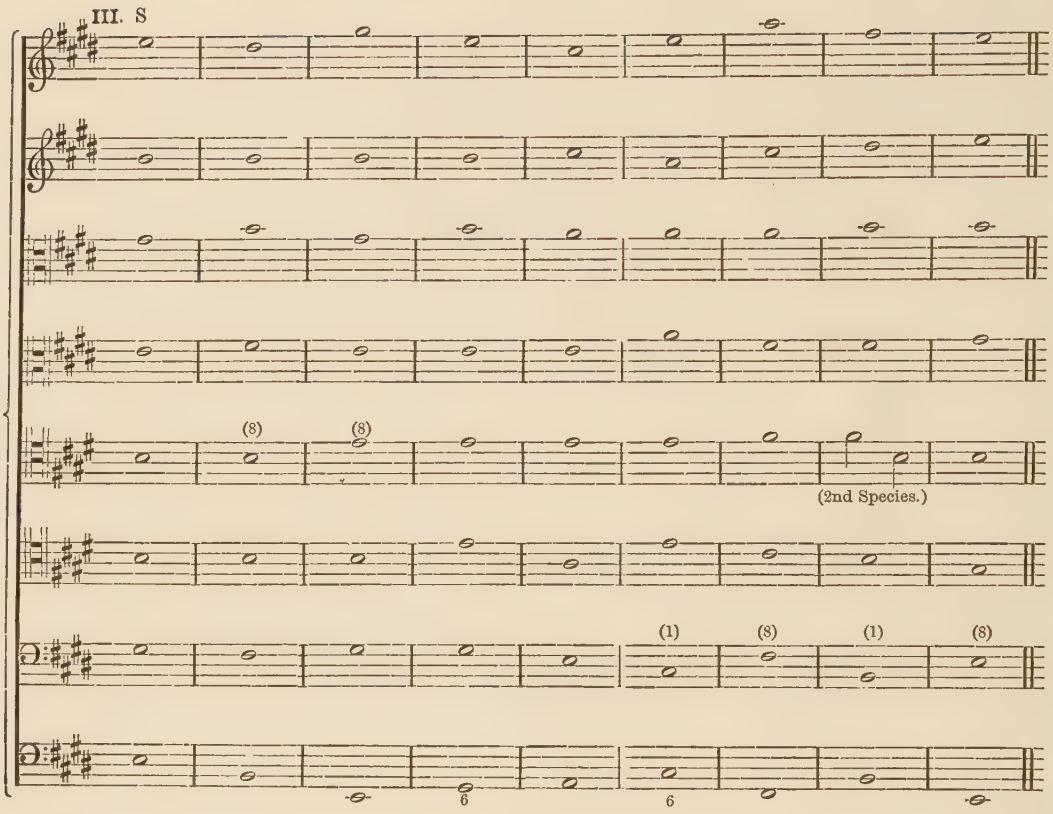
275. In composition, nominal six or eight part-writing is vastly facilitated by the division of the parts (whether vocal or instrumental) into two choirs, employing these more often in alternation than together, and making them overlap in the one or more chords with which either closes a phrase and the other opens a new phrase. The comprehension of nominal multi-part writing is by this means as greatly facilitated to the hearer as is its production to the author; but the name so applied is a quibble, forasmuch as the number of parts in a musical structure can only be truly estimated from those engaged at once, and cannot include those which are resting. Granted then, with perfect assurance, that some best effects are to be produced by this responsive form of composition, there is obviously nothing to gain from the working of Exercises in such shape, for the writing of rests needs no practice, and the art of combining either three or four parts is all that need be mastered for the purpose in question.

276. It would be to little use to attempt exercises in more than eight parts, but the construction of some in six, seven, and eight, in all the several Species, and without any rests but those which characterise the initial bar of the four Florid Species, is now enjoined. The freedoms permitted in five-part Counterpoint are here equally admissible, nay, more than equally, since often imperatively. The repetition or continuance of a note, which is common to several successive chords or inversions of one chord, through two or many more bars, is often inevitable, and then the monotony of one or, perhaps, more parts must be condoned for the harmonic interest of the whole. The interval of a 7th with but one note between its two, must sometimes be accepted in the melody of a part which proceeds in semibreves, the comparative slowness of which with the quicker motion of an accompanying florid melody lessens, if not annuls its ill effect. Any note of a chord may be doubled, except it be the leading-note; but the use of this must be as exclusively restricted to one single part as in two-part harmony. Progression from 1st to 8th, or from 8th to 1st, or from 8th to 8th by contrary motion, is allowable; not so, from 5th to 5th. Occasional infraction of a Species is a last resource for evading either of the bad progressions; thus it is tolerable to have two notes in a bar of a Counterpoint otherwise in the First Species; it is likewise tolerable to syncopate a note from one bar to the next in Counterpoint otherwise in the Second Species; it is also tolerable to repeat a note in either of the four Florid Species; and it is tolerable too to break the syncopation in the Fourth Species. It is still undesirable for an upper part to proceed below, or for an under part to proceed above the note of another part in the last preceding chord, except where this note would be concordant with the one that crosses beyond it. It is still imperative that no part cross another, except only when the shorter notes of one part proceed above or below a longer note that is sustained against them in another part.

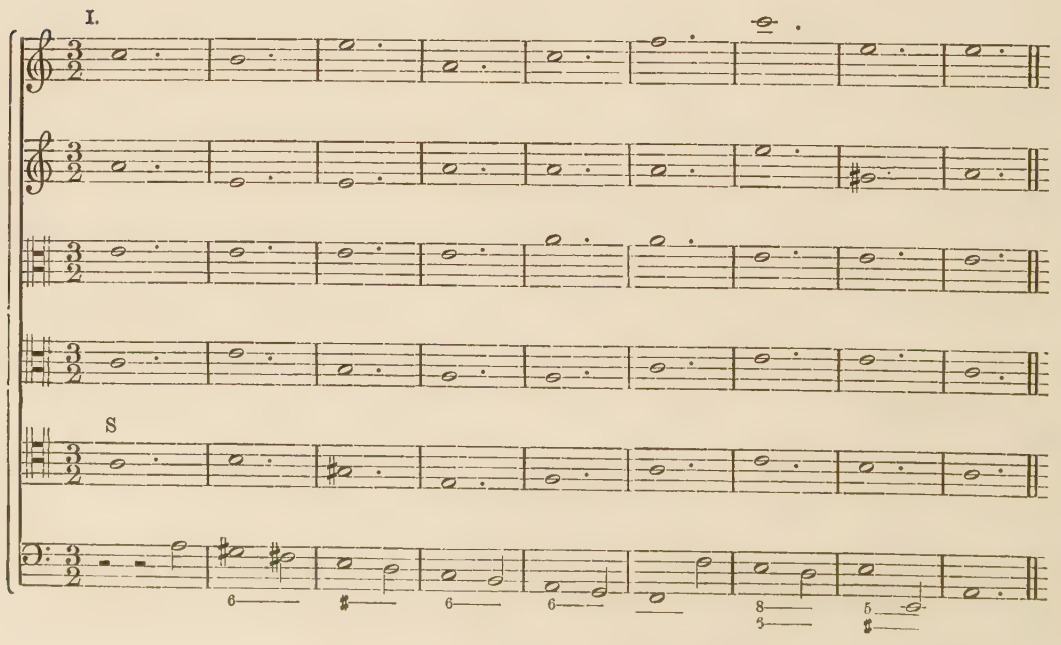
277. Here are models, in the First Species, of Exercises now to be written.

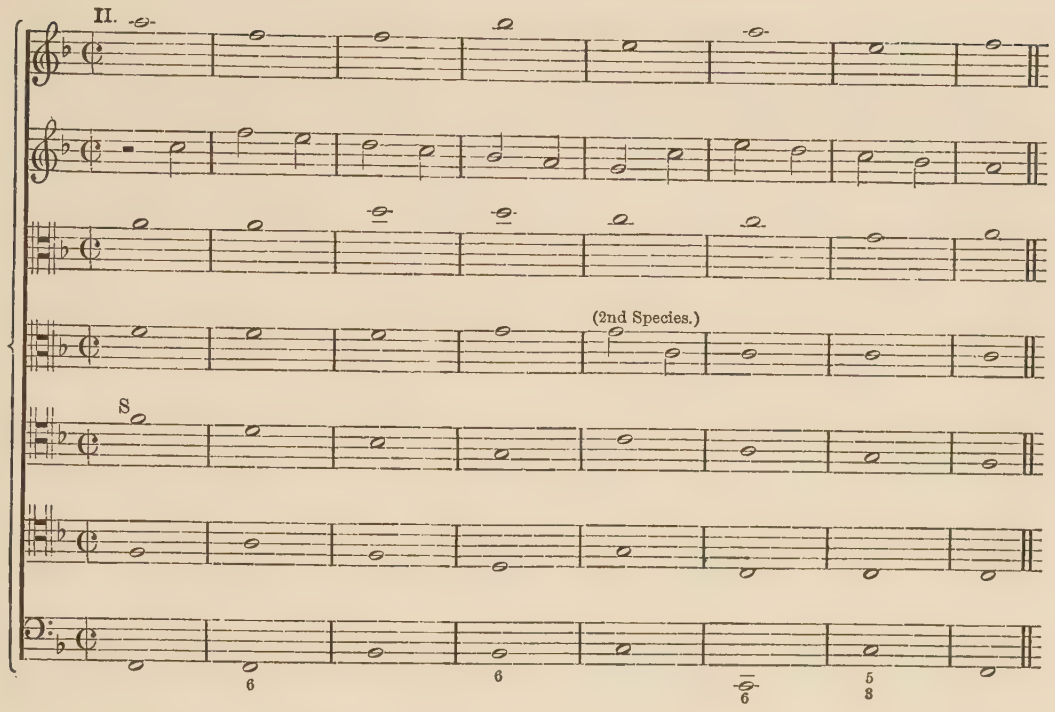


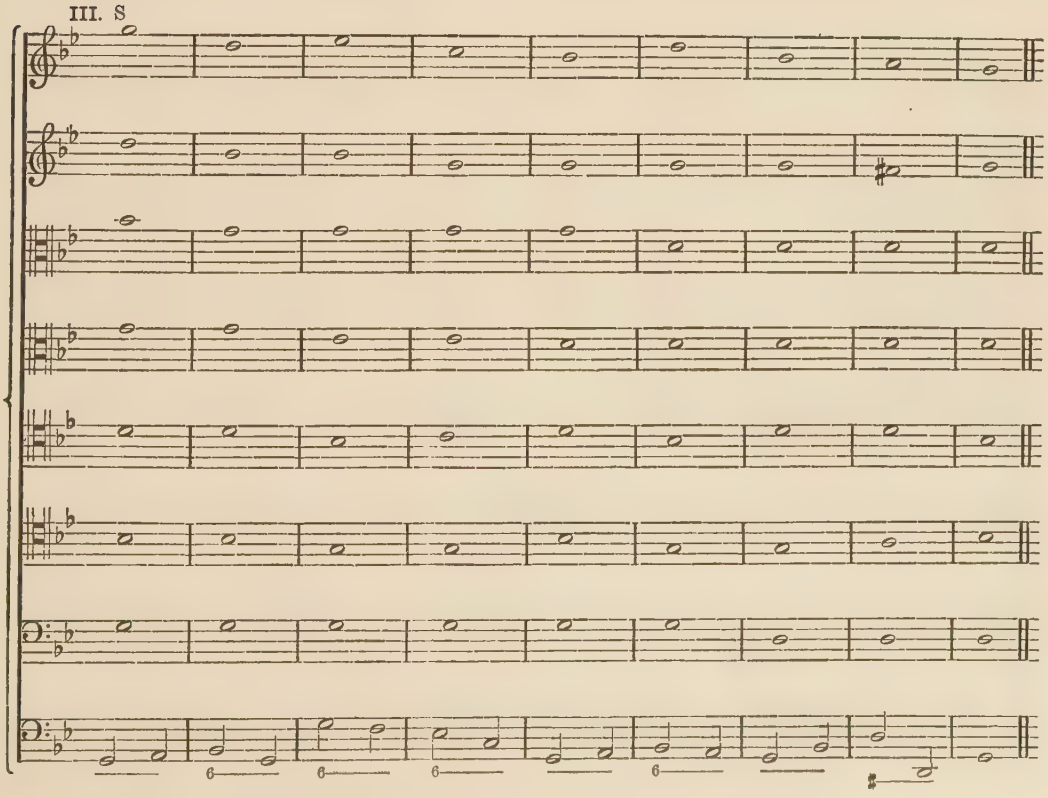




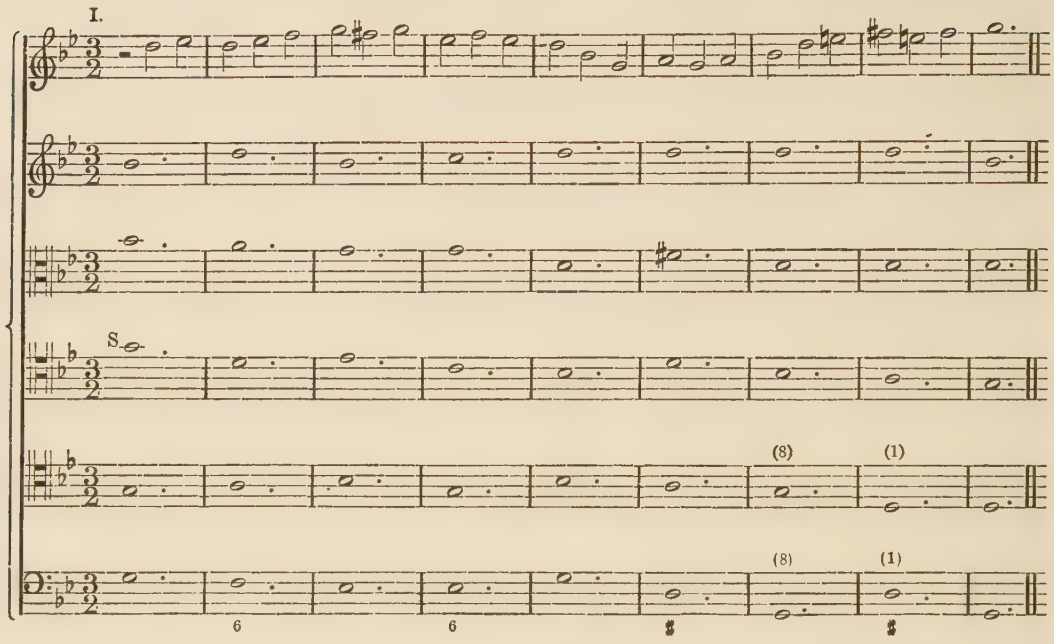
278. Here are models, in the Second Species, of Exercises now to be written.

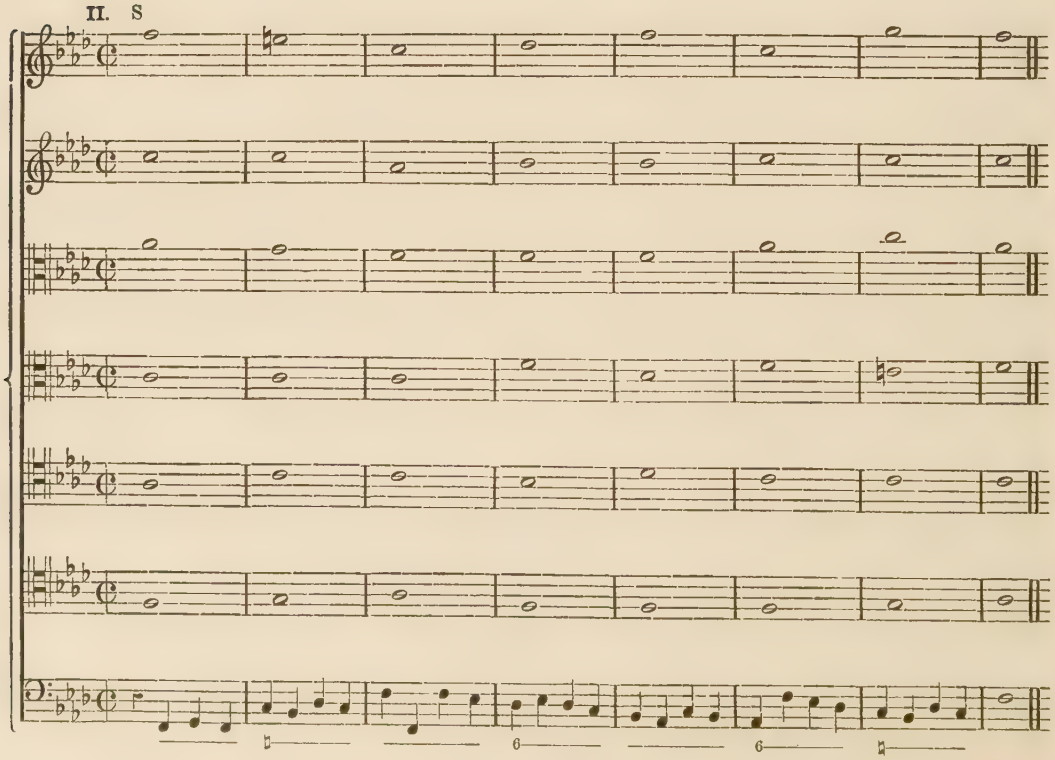


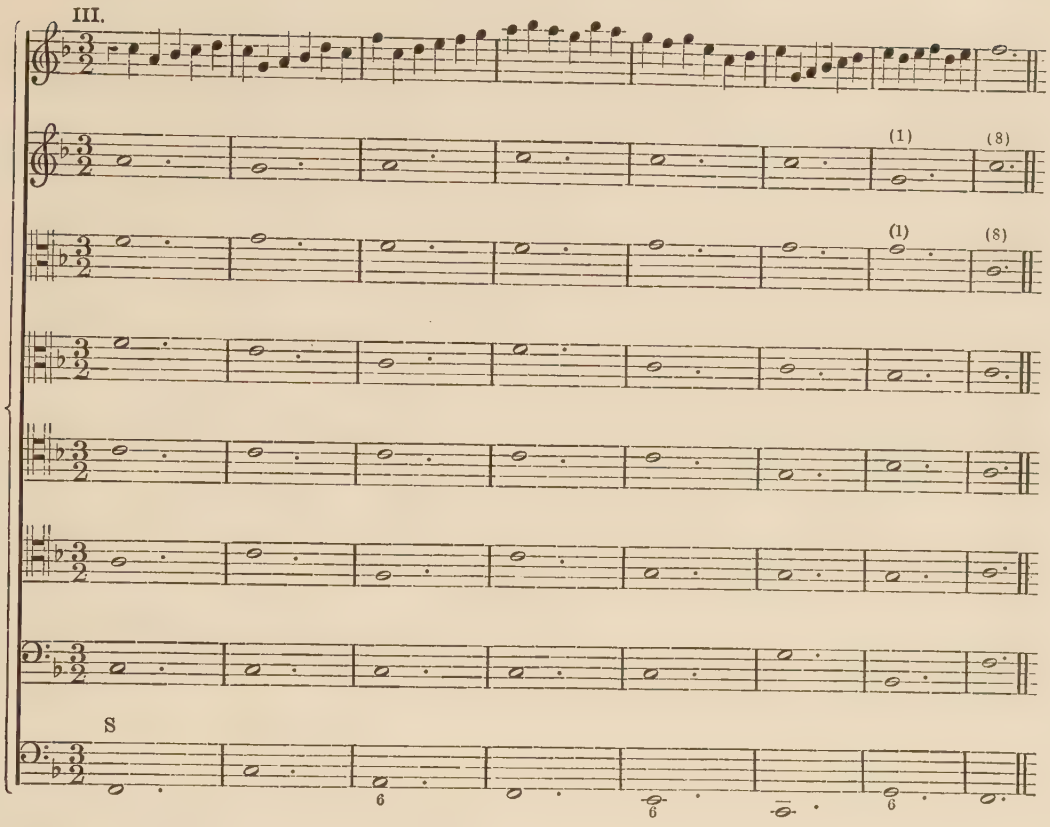

II.
(2nd Species.)
S
6
6
6
5
3


III. S
6
6
6
6

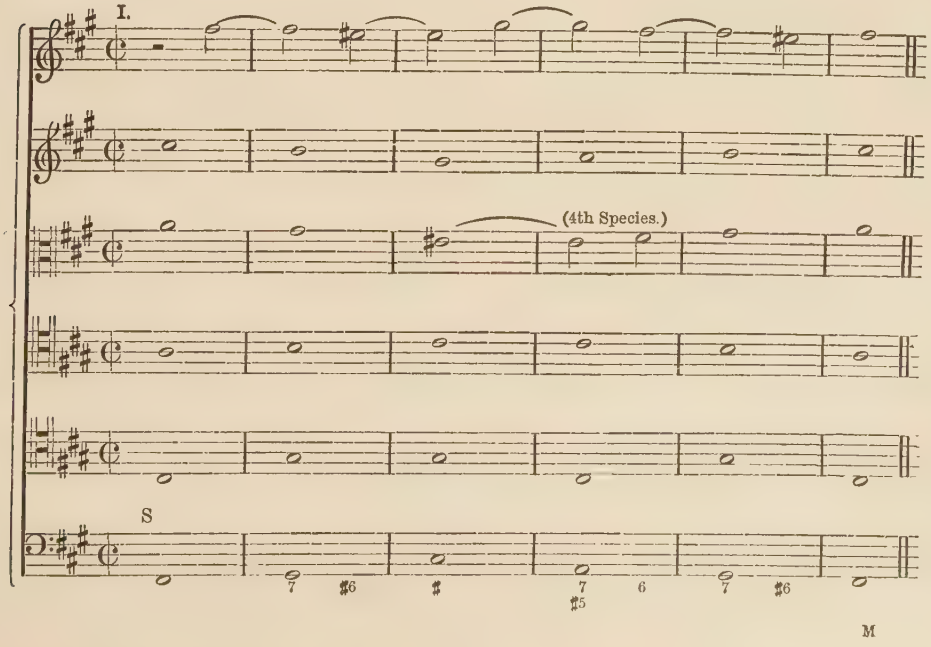
279. Here are models, in the Third Species, of Exercises now to be written.

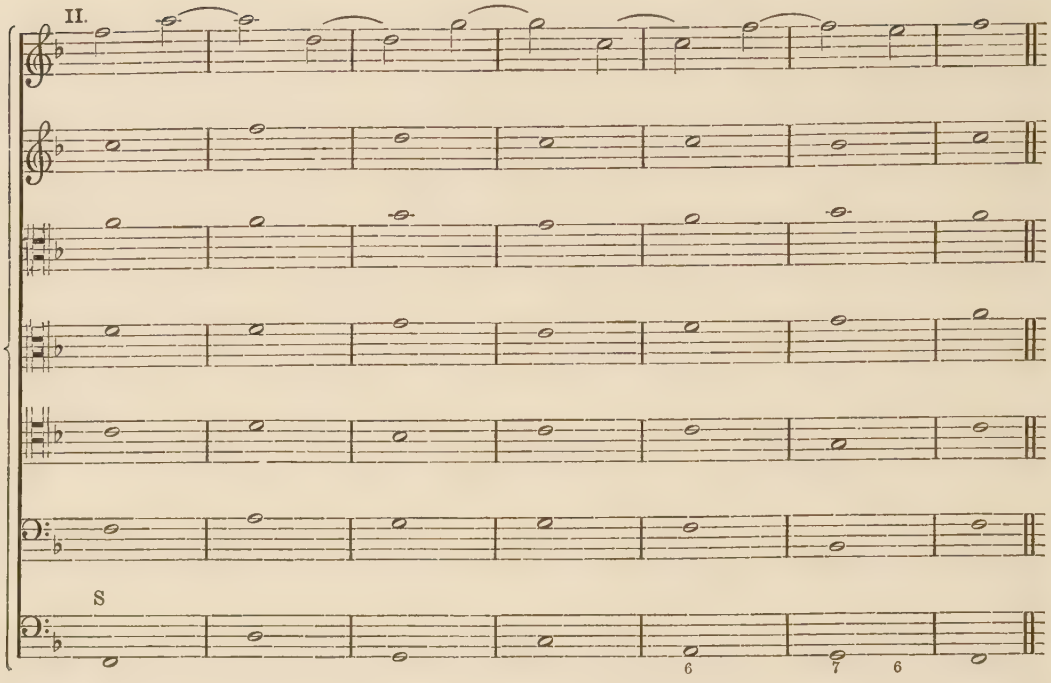


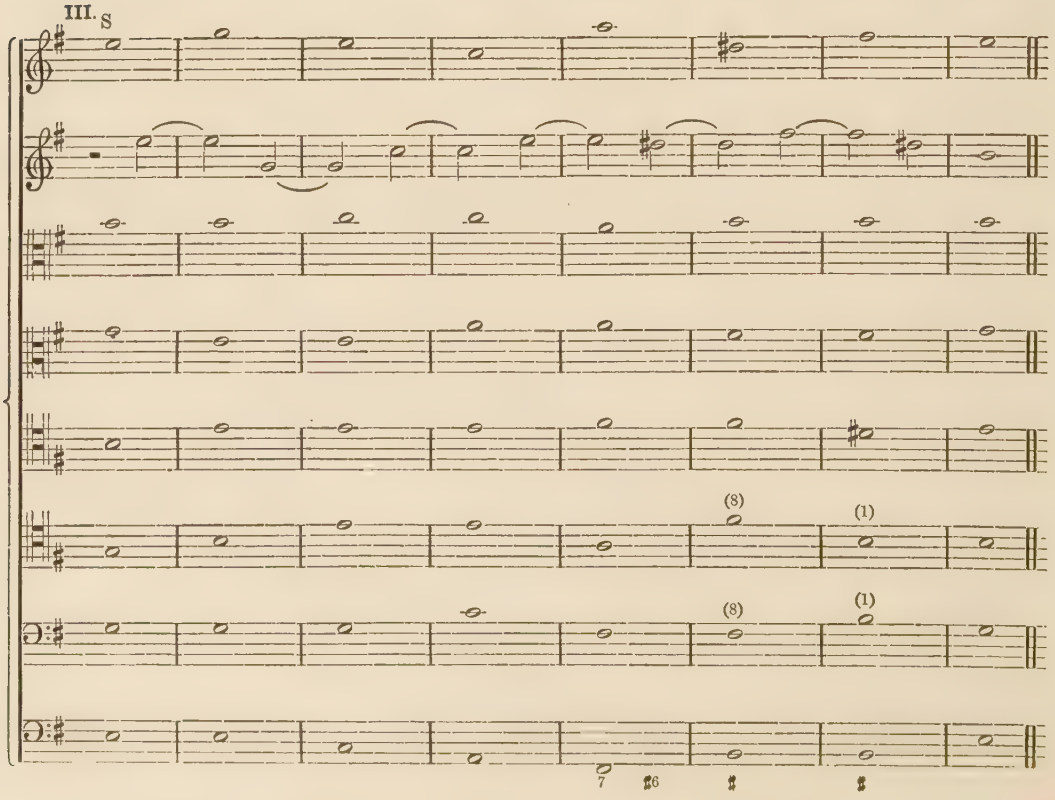




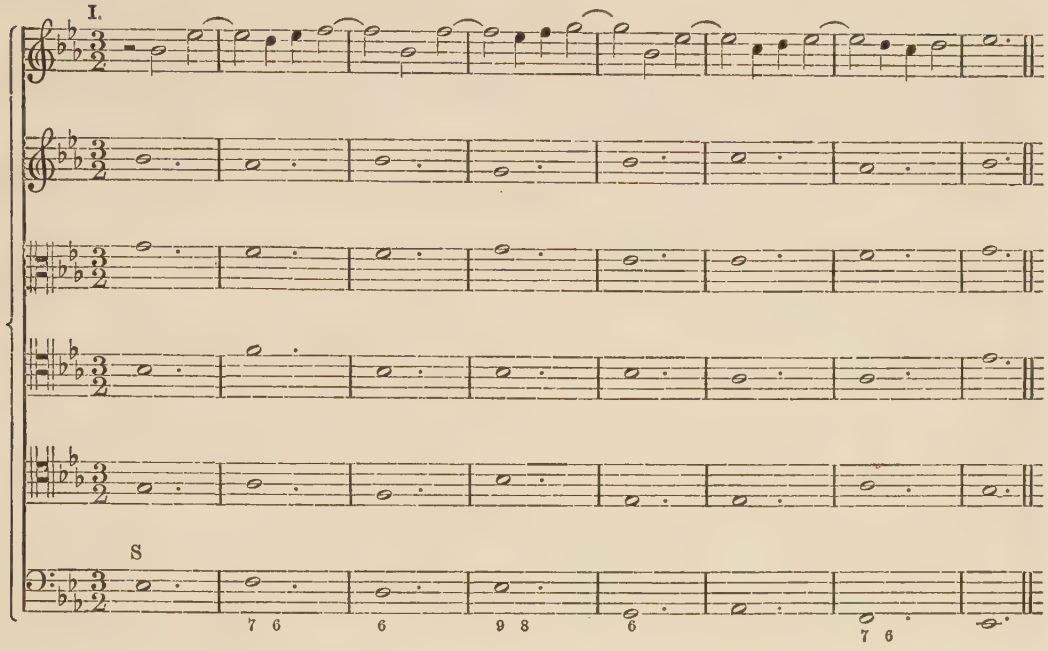
280. Here are models, in the Fourth Species, of Exercises now to be written.

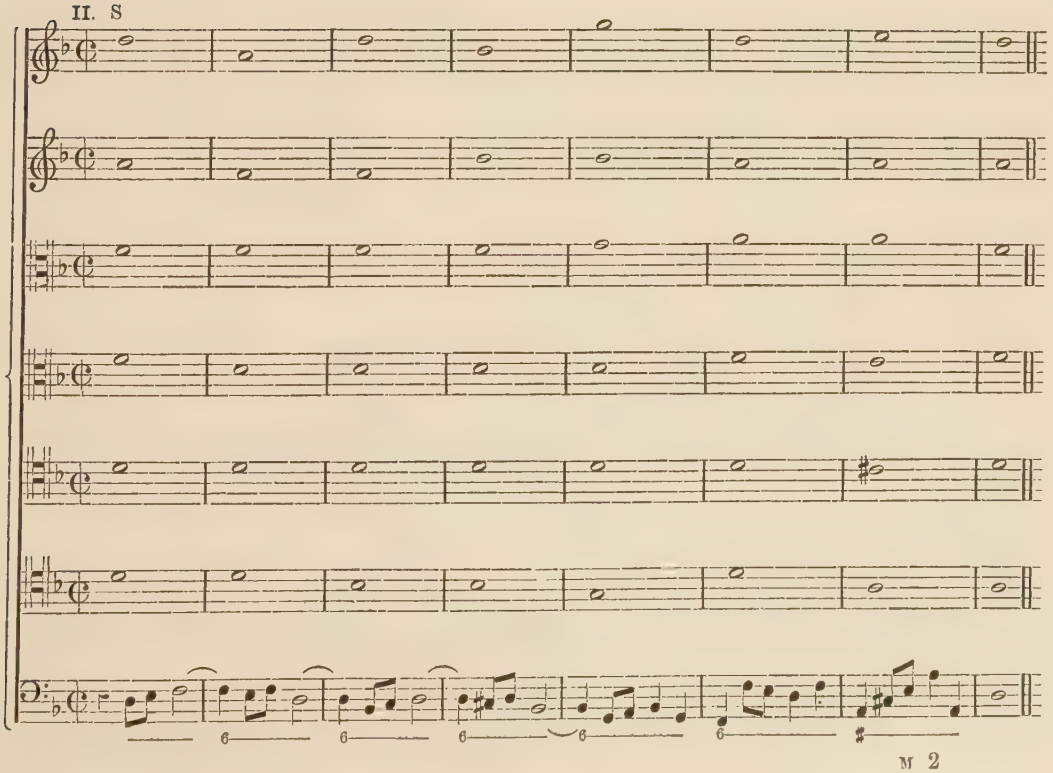


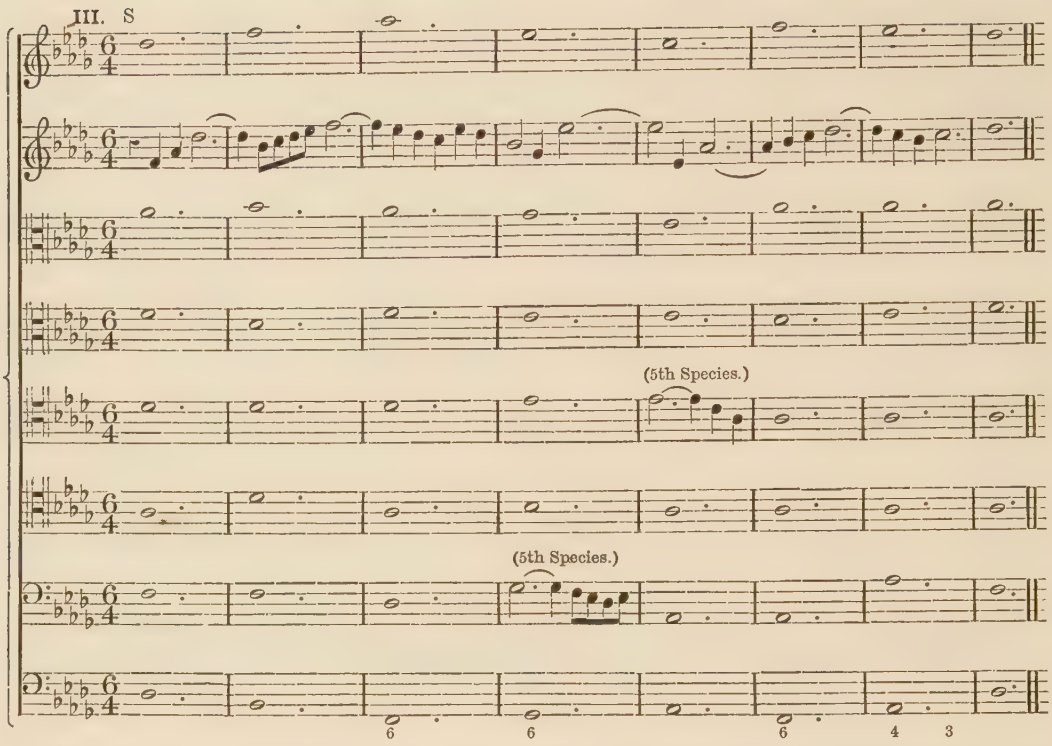

II.
S
6
7
6


III.
S
(8)
(1)
(8)
(1)
7
♯6
♯
♯

281. Here are models, in the Fifth Species, of Exercises now to be written.







282. The ingenuity of the student may be usefully and interestingly applied to the forming of different combinations of Species, the possible varieties of which can scarcely be counted. For instance, two or any higher number of parts may be in either one of the four Species of Florid Counterpoint; and two or more parts may be in as many different Species. To prescribe the several varieties of such Exercises, or to exemplify them, would be but to repeat what has been already indicated or implied; whereas, the value of the work now proposed will be enhanced by the responsibility which belongs to freedom in the choice of specific forms.

CHAPTER XVI.

DOUBLE, TRIPLE, AND QUADRUPLE COUNTERPOINT.

283. A Counterpoint above a given melody may be good, but inappropriate for a bass to the same. A Counterpoint may be a good bass to the said melody, but inappropriate for a part to which that melody may be the bass. Either of these is a single Counterpoint, since applicable in a single relationship to the Subject.

284. A Counterpoint above a given melody may be good, and may be equally appropriate as a bass to the same; that is, either of the two parts may be a good bass to the other. This is a double Counterpoint, since applicable in a twofold relationship to the Subject, being good alike as a Counterpoint above, and as a Counterpoint below the same.

285. Double Counterpoint may be in the interval of the 8th, or in that of the 10th, or in that of the 12th; that is, the two parts may be inverted by the placing of the one an 8th, or a 10th, or

a 12th lower, or by the placing of the other at the same interval higher than it originally stands. Double Counterpoint in any other intervals than these three is not impracticable, though difficult, but its application can rarely repay the pains its construction must cost; the elaboration of Exercises upon double Counterpoint in the 9th, or 11th, or 13th, or 14th, is therefore not enjoined, as the student may gain from other work such knowledge of general principles as will enable him to write double Counterpoint in either of these intervals for the special phrases, never entire melodies, to which exceptionally it may be desired.

DOUBLE COUNTERPOINT IN THE 8TH.

286. Since the inversion of a 5th is a 4th, and since the harmony of a 4th is unavailable as a concord, the interval of the 5th can only be used in combination as a passing-note, according to the rules of the Second and Third Species.

287. The two parts must never be at a greater interval than an 8th asunder, since, if they were, to place the one or the other an 8th higher or lower would contract and not invert the interval.

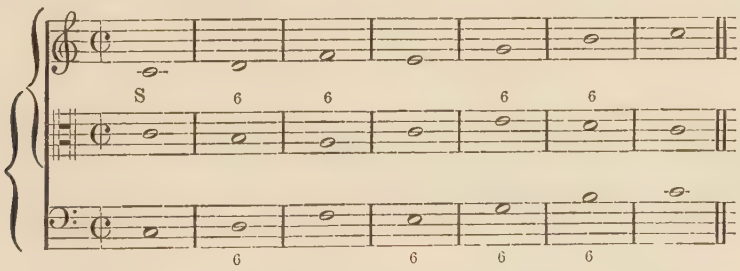
288. Here is a table of the intervals and their inversions above and below any note with which they may be sounded. Those marked * are only available as discords.

1st, *2nd, 3rd, *4th, *5th, 6th, *7th, 8th.
1st, 1st, 1st, 1st, 1st, 1st, 1st, 1st.
8th, *7th, 6th, *5th, *4th, 3rd, *2nd, 1st.

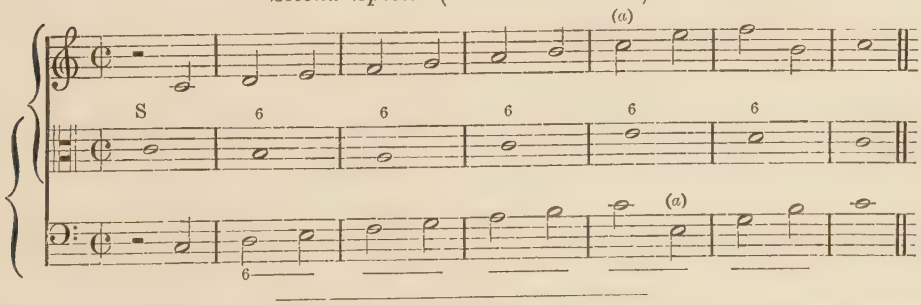
289. Double Counterpoint may be constructed upon a fixed song or given Subject, according to either of the five Species.

290. Here are models of Exercises now to be written.

First Species (Sects. 62 to 102).



Second Species (Sects. 117 to 136).



(a) These last bars are free; for to have inverted the over-counterpoint would have violated the species by inducing the two harmonies of D and G (both in the first inversion) in the penultimate bar (Sect. 139), and to have inverted the under-counterpoint would have induced the unsatisfactory harmony of the fourth.

Third Species (Sects. 149 to 180).

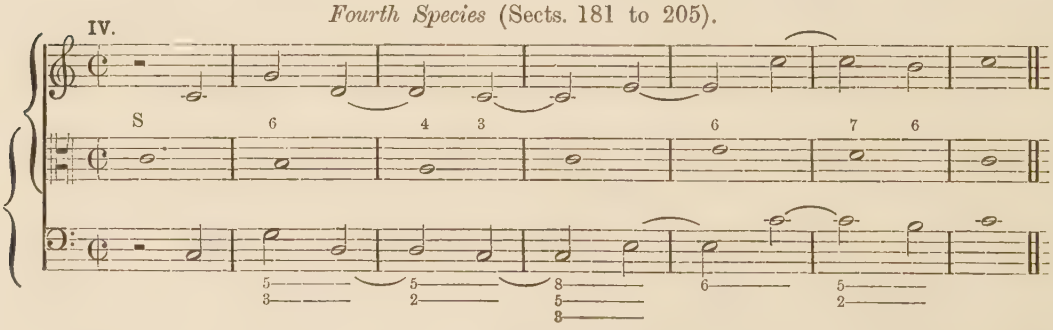
I. (Sects. 157 to 165.)

II. (Sects. 166 to 172.)

III. (Sects. 173 to 179.)

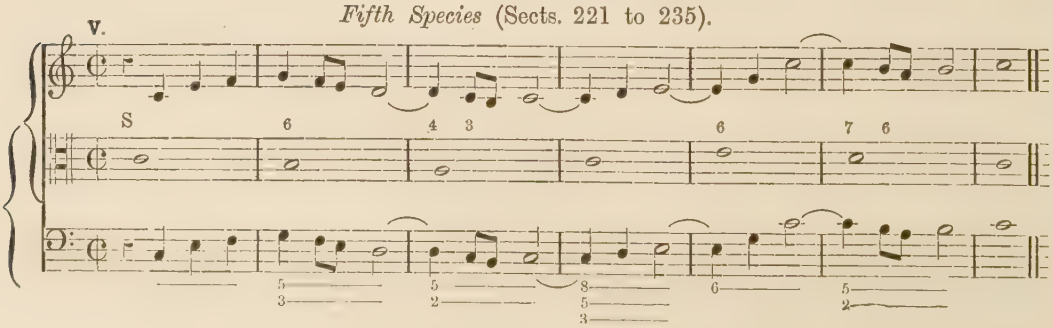
Fourth Species (Sects. 181 to 205).

IV.



Fifth Species (Sects. 221 to 235).

V.



291. Another form of Exercises, and one perhaps more interesting than to construct a Counterpoint upon a fixed song or subject, may be to compose the two parts simultaneously, both in the Fifth Species, and to make the shorter notes of either relieve the longer notes of the other. Greater elasticity in each melody may result from this process of construction, and wider play for the invention, than when a part proceeds always in notes of uniform length; and, however desirable the simplicity of the latter form may hitherto have been, it may now be well to work with greater freedom.

292. Here is a model of Exercises now to be written.

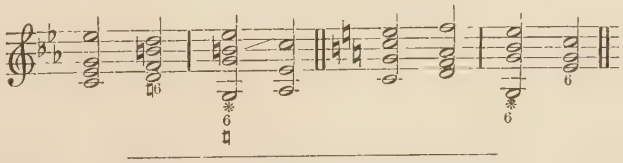
293. Yet another form of Exercises may be to take a familiar melody for a Subject upon which to construct Double Counterpoint. As this class of work approximates more to composition than does any hitherto proposed, greater freedom may be used in it than has till now been permitted, as to the length of continuance of one harmony; and the power of invention may be valuably practised by the employment of one or more chords in a bar, according to the rhythmical requirements of the chosen Subject. Another class of discords than passing-notes and suspensions may appropriately be exemplified in the form of Exercises now to be written, which discords must here be described.(*a*)

294. This class may be defined as elemental discords, since they are all essential in the chords, as distinguished from passing-notes and suspensions, which are foreign to the harmony.

295. Elemental or essential discords must be prepared. They are always resolved upon a note of some other chord, and the root of the chord of resolution is always a 4th above, or a 5th below the root of the discord.

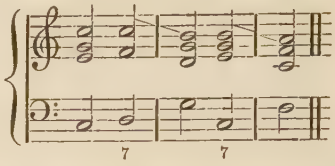
296. The augmented 5th of the mediant in the minor form of a key, and the perfect 5th of the mediant in the major form, belong to this class. They resolve upon the 3rd of the submediant by rising a 2nd to that note, whereas the suspension of the same intervals is resolved on the 6th of its own bass (Sect. 196).

297. The mediant 5th in the minor form of a key is equally a discord in the first inversion, and requires the same preparation and resolution, as in the direct form of the chord; but in the major form this interval loses its discordance when the chord is inverted (Sect. 69).

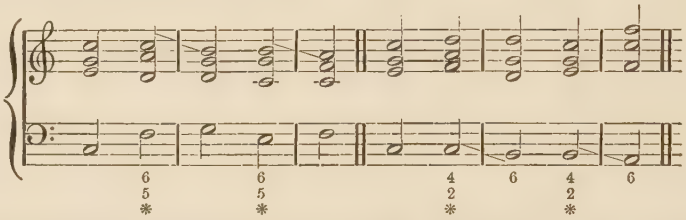


(*a*) This description is most concise, but the student is referred for ampler explanation to Alfred Day's *Treatise on Harmony*, Part i., chap. 8, or to the author's *Rudiments of Harmony*, chapters 9, 10, 11, or his *Six Lectures on Harmony*, Lecture II.

298. The 7th may be added to any triad, whether the triad be concordant or discordant, and the treatment of the 5th is unaffected by the addition of the 7th. The 7th resolves on the third of the following chord by falling a 2nd.

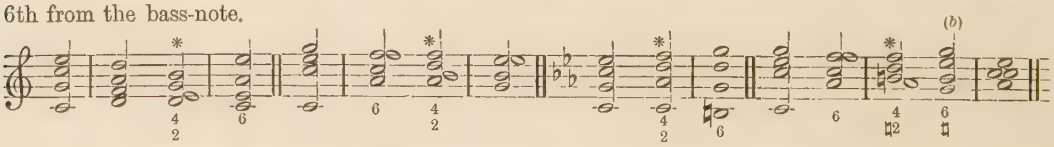


299. Chords of the 7th may be taken in the first inversion, having the 3rd in the bass, and in the third inversion, having the 7th in the bass. They may not be taken in the second inversion, having the 5th in the bass, because it would be impossible to prepare both the 4th from the bass and the 7th from that 4th; and because of the ambiguous character of the inverted 5th. The discordance of the bass-note in the third inversion is definite, and the 4th from the bass is in that chord concordant. The 7th from the root must be prepared and resolved, whatever interval it may form with other notes of the chord.



300. Those triads which are discordant in the direct form, but concordant in the first inversion (Sects. 68, 69, and 95), bear the addition of an inverted 7th.

The last inversion of the same chords, having the 7th in the bass, is also available; since the 5th, which is discordant when between the bass and an upper part, ceases to be so when it becomes a 6th from the bass-note.



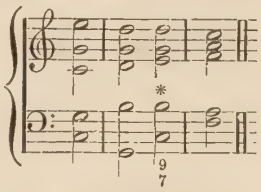
301. In the minor form of a key, the diminished 5th from the supertonic may be taken if accompanied with the 7th, and then the discordant 5th resolves on the root of the following chord.

As has been said, the 5th in this chord is not discordant in the inversions, and therefore only needs preparation and resolution when

(a) Sect. 296. (b) Sect. 297.

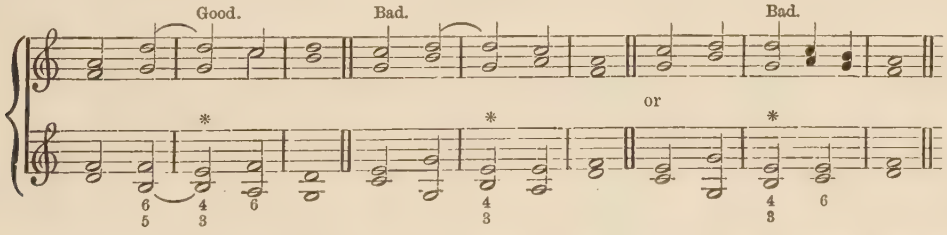
between the bass and an upper part. Unlike the mediant 5th, this supertonic 5th when in its direct form must be accompanied with the 7th, whereas the 5th of the mediant may be taken either without or with the 7th.(*a*)

302. The 9th may be added to any chord of the 7th, whether comprising a concordant or discordant 5th, and the treatment of the 5th and the 7th is unaffected by the addition of the 9th. The interval of the 9th resolves on the 5th of the following chord, and care must be given to prevent its faulty progression in 5ths with the 5th of its own chord, which 5th might otherwise, perhaps, proceed to the root of the chord of resolution. The 9th sounds harshest when placed below the 3rd of its own chord.



303. The root of a chord of the 9th must not be sounded in any upper part. It is therefore omitted from the chord in all the inversions. In the absence of the root, an inversion of the chord of the 9th looks like the chord of the 7th whose root is the 3rd above its own, but is distinguished from this by the radical relation of either chord to the chord of resolution. In the coming examples, were E the root of the discords they would be resolved on chords of A, direct or inverted; as C is the root they are resolved on chords of F.

304. The third inversion of a chord of the 9th (having the 7th in the bass) is available, whereas the second inversion of a chord of the 7th, whose root is the 3rd above the root of that chord of the 9th, is not available, though the two chords consist of the same notes.



The reason is that, in the former, the bass is a discord with a definite and necessary resolution; whereas, in the latter, both the bass and the 4th above it are naturally concords, though placed in ambiguous and therefore unsatisfactory relationship, and the progression of both is undefined.

305. When the root's omission from a chord of the 9th leaves the 7th of the original chord in concordance with every sounded note, then the 7th is exempt from preparation and resolution, because these requirements for a discord are due to its harshness against some other note, which other being withdrawn, the discordance no more exists. In the next coming examples the tied

(*a*) Because the diminished 5th may either be from the supertonic of a minor key, or from the leading-note of the major key with the same signature, there needs the addition of a note to the triad to define its tonal connexion and consequent variable character. The interval of the diminished 5th from the bass must therefore always be accompanied with either the 7th or the 6th, except when the 5th or the bass is a passing-note, and except when the 5th is a suspension.

notes are the 9th from the root, always prepared, and the 7th from the root where it needs preparation; they show all the possibilities of inversions of chords of the 9th in the major and minor forms of any key. (Appendix K.)

MAJOR.

MINOR.

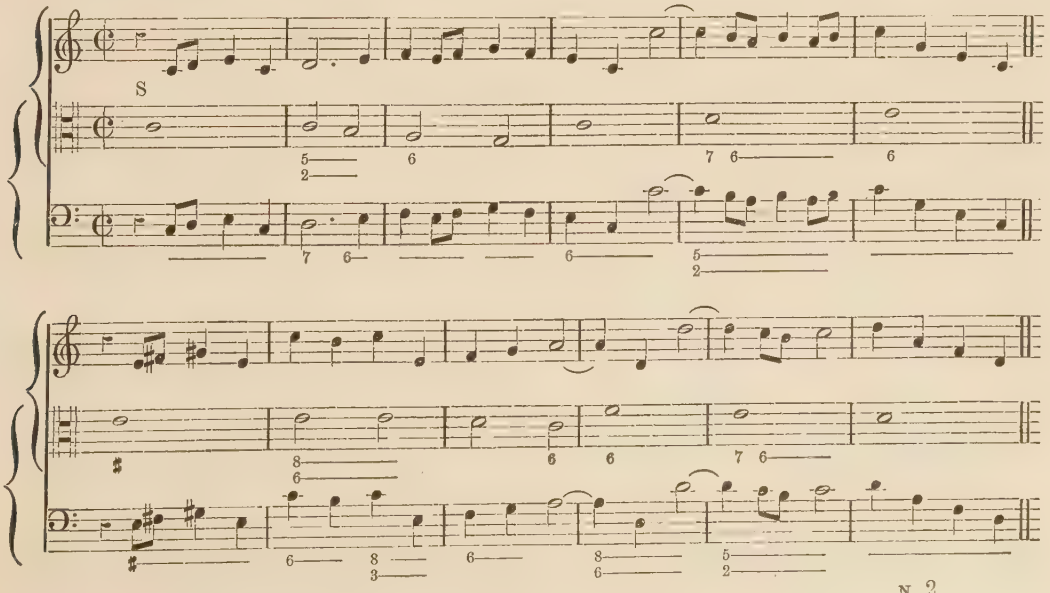
306. As with suspensions (Sect. 222) so also with discords that are elemental or essential in the harmony, melody may proceed from the discordant note to any note of the harmony that is concordant, but must return to its note of resolution when the harmony changes in the other parts, its return being either by leap, or by passing-notes, or by arpeggio.

307. The last inversion of a chord of the prepared $\frac{9}{7}$ having the 9th in the bass is unavailable, because it would resolve on the unsatisfactory second inversion of the ensuing chord.

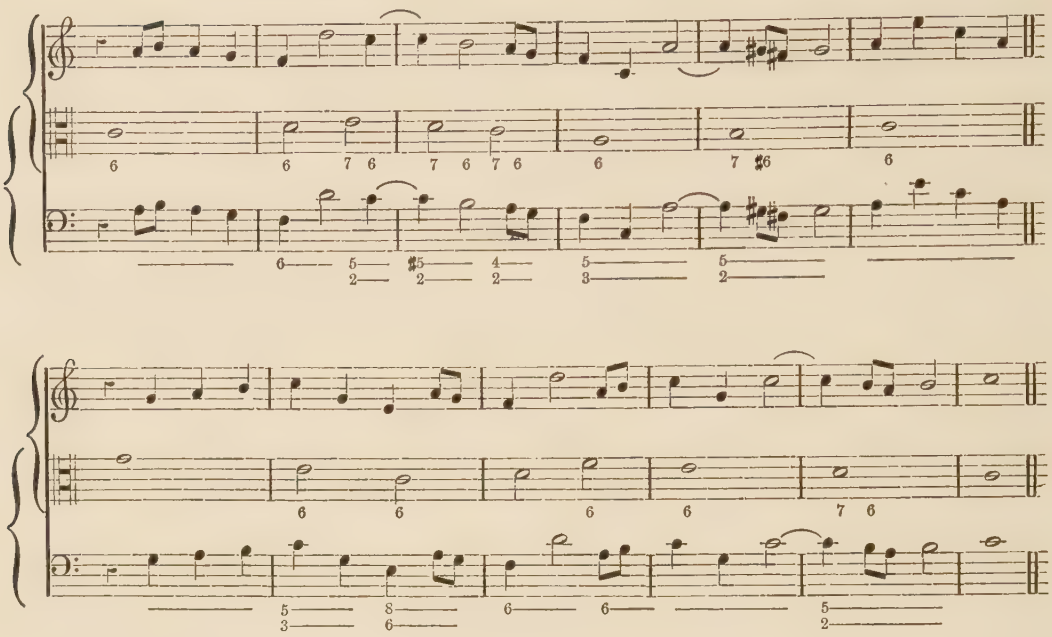
308. The second inversion of every common chord has hitherto been disallowed, because the 4th from the bass is, in the diatonic style, a discord; (*a*) whereas the inverted root is always a concord, and hence the ambiguity of the combination. The second inversion of the tonic chord exceptionally may be used in the exercises now proposed, provided it follow a chord of which the same bass-note is the root; and it thus stands, as might any chord, upon a dominant pedal. The bass-note of the second inversion must either continue under the following chord, or must proceed a 2nd downward or upward when the harmony changes. (Secs. 189, 219, and 251.) (Appendix L.)

309. The Counterpoint to any strain of a melody, which comprises several rythmical periods, may effectively begin with a shorter or longer rest; but in the course of any one strain rests are undesirable in an exercise, since to write them requires no practice.

310. Here is a model in Double Counterpoint in the 8th, on a familiar melody, of Exercises now to be written, wherein the entire class of discords last described, 5ths, 7ths, and 9ths, and also the exceptional second inversion of the tonic concord may be sparingly employed, in addition to the passing-notes and suspensions of earlier use.



(*a*) See Sec. 219.



DOUBLE COUNTERPOINT IN THE 10TH.

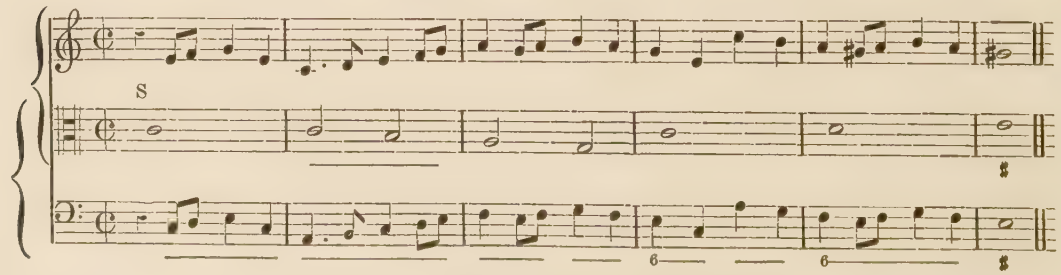
311. All the concords produce other concords when inverted a tenth above or below, and all the discords produce other discords when so inverted.

312. The two parts must never be at a greater interval than a 10th (Sect. 287).

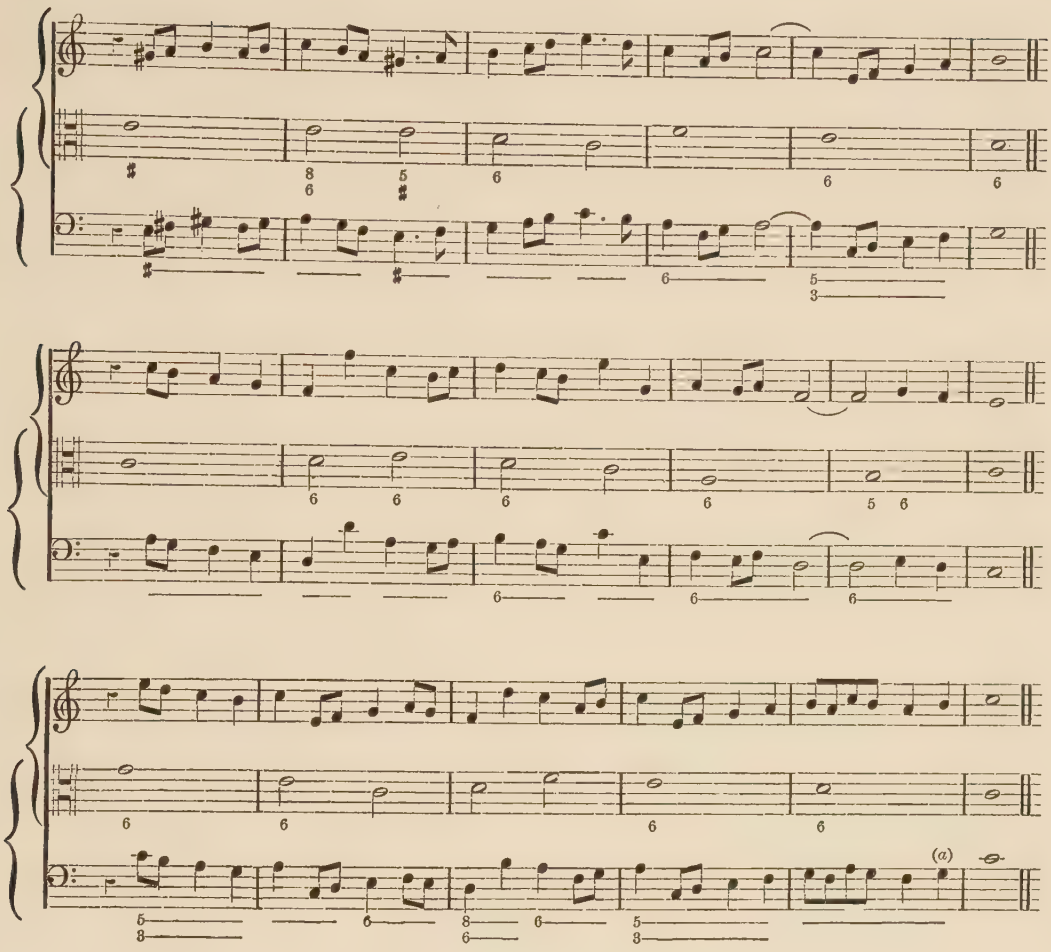
313. Here is a table of the intervals and their inversions in the 10th above and below any note with which they may be sounded. Those marked * are only available as discords.

(a)10th,	*9th or *2nd,	8th,	*7th,	(a)6th,	5th,	*4th,	(a)3rd,	*2nd,	1st.
1st,	1st,	1st,	1st,	1st,	1st,	1st,	1st,	1st,	1st.
1st,	*2nd,	(a)3rd,	*4th,	5th,	(a)6th,	*7th,	8th,	*9th or *2nd,	(a)10th.

314. Here is a model in Double Counterpoint in the 10th, on the same melody that is given at Sect. 310, of Exercises now to be written.



(a) Intelligent students will forgive the admonition that consecutive 10ths or 3rds are unavailable, because their inversion produces 1sts or 8ths; as are consecutive 6ths, because their inversion produces consecutive 5ths.



DOUBLE COUNTERPOINT IN THE 12TH.

315. The 6th produces a 7th when inverted a 12th above or below, and is therefore unavailable as a concord.

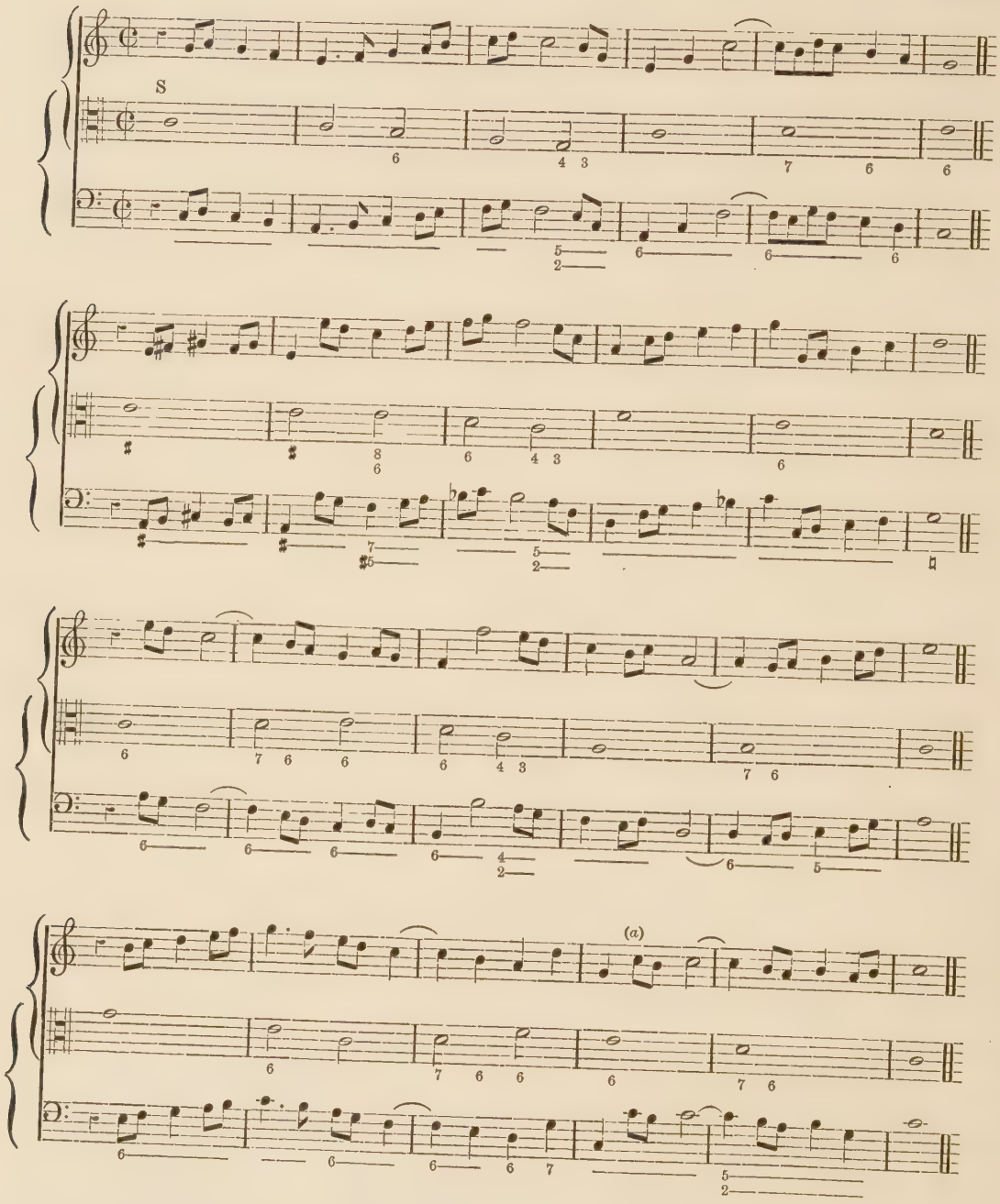
316. The two parts must never be at a greater interval than a 12th (Sect. 287).

317. Here is a table of the intervals and their inversions in the 12th above and below any note with which they may be sounded. Those marked * are only available as discords.

12th,	*11th,	10th,	*9th or *2nd,	8th,	*7th,	*6th,	5th,	*4th,	3rd,	*2nd,	1st.
1st,	1st,	1st,	1st,	1st,	1st,	1st,	1st,	1st,	1st,	1st,	1st.
1st,	*2nd,	3rd,	*4th,	5th,	*6th,	*7th,	8th,	*9th or *2nd,	10th,	*11th,	12th.

318. Here is a model in Double Counterpoint in the 12th, on the same melody that is given at Sects. 310 and 314, of Exercises now to be written.

(*a*) The conclusion must be free, in order to obtain a satisfactory cadence; were it otherwise, either the over-counterpoint would end on the 3rd above, or the under-counterpoint on the 3rd below the key-note.



TRIPLE COUNTERPOINT.

319. This consists of three melodies to be performed at once, each of which is good as the bass, or as the inner part, or as the highest part, and the three may be inverted so as to bring them in these several relations to each other.

(a) The conclusion must be free to prevent the ill effect of the 3rd above the subject proceeding to the bare 5th in the final bar; and this will be the case with all Double Counterpoint in the 12th constructed on a melody which has a satisfactory termination.

320. A complete common chord must never be employed, because its 5th if inverted as a bass would stand as a 4th below the root. The single exception from this necessity is where the 5th of the tonic chord may exceptionally be used for the bass (Sect. 308). In every other instance, the 5th from the bass is to be treated either as a passing-note,

or as a prepared discord, which latter may be a suspension resolved on a note of the same chord,

or (with more facility) an element of the harmony resolved on a note of another chord.

321. Duplication of the bass-note in the first inversion of a chord is more freely permissible than under other circumstances, since often inevitable where only the root and 3rd, or else the 3rd and 5th of the original chord are available.

322. A leap of the highest part to the 8th of the bass when the bass moves is occasionally admissible, because often unavoidable (Sect. 44).

323. The device may be copiously used of approaching and quitting a discord by contrary motion (Sect. 55), the doubled leading-note may thus be treated as a discord, and so may the combined intervals of the 6th and 4th from the bass; that is, when the discordant notes are approached and quitted by 2nds.

324. Triple Counterpoint may be constructed by adding 3rds above or 6ths below either part of a Double Counterpoint in the 8th; or else by adding 3rds below or 6ths above either part of a Double Counterpoint in the 10th, if the two parts be constructed with a view to such addition.

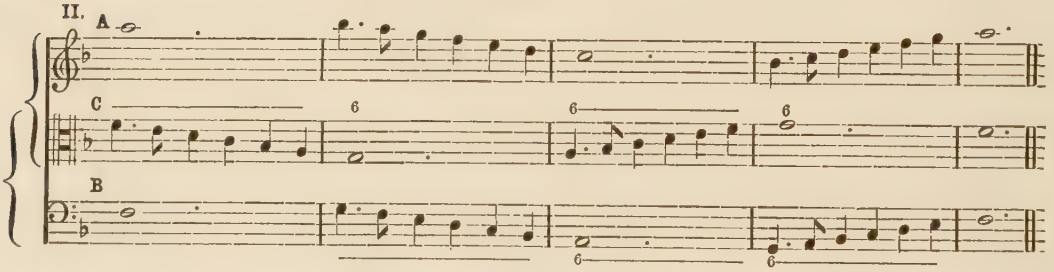
325. It will often be necessary to invert a part in the interval of the 15th or 17th, instead of the 8th or 10th, and then the directions in Sects. 287 and 312 must be disregarded.

326. A complete composition cannot be written in Triple Counterpoint, because one of the inversions will terminate with the 3rd, instead of the root of a chord in the bass. Therefore, either the final close must be free, or else a passage in Triple Counterpoint can but occur incidentally, to be followed by other matter which will induce a satisfactory termination.

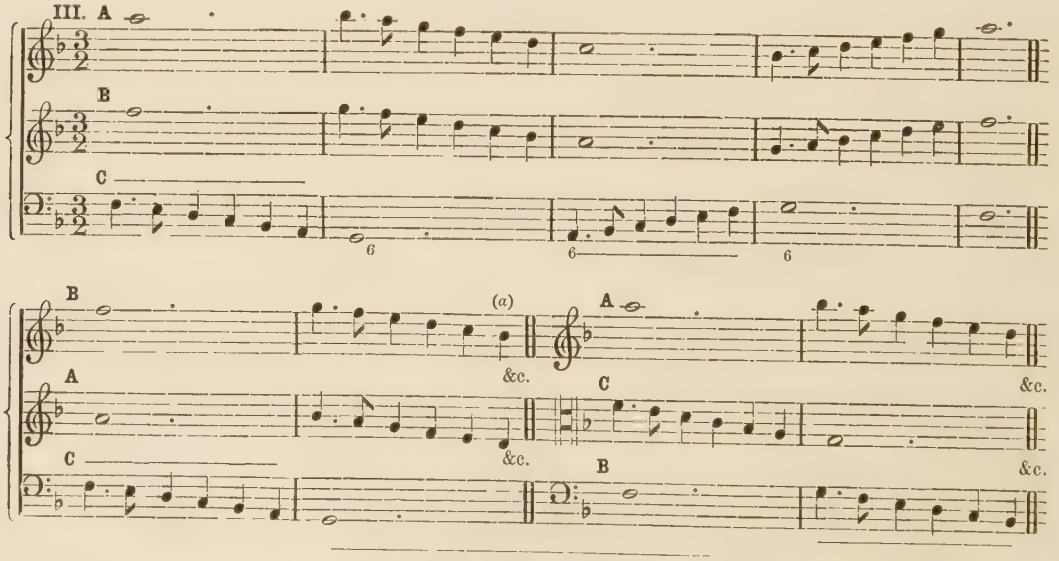
327. Here is a model of Exercises now to be written, I. in Double Counterpoint in the 8th or 15th, and II. in Double Counterpoint in the 10th or 17th, which two are combined to make two varieties of Triple Counterpoint. III. This is framed on the plan described in Sect. 291.

DOUBLE COUNTERPOINT IN THE 8TH.

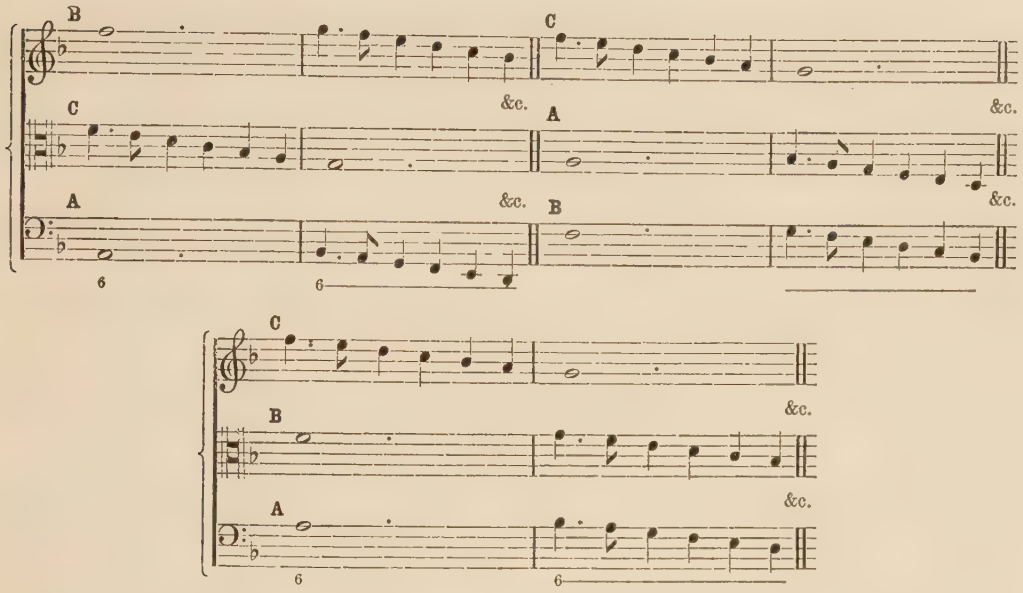
DOUBLE COUNTERPOINT IN THE 10TH



TRIPLE COUNTERPOINT FORMED BY THE ADDITION OF 3RDS ABOVE THE HIGHER PART OF THE DOUBLE COUNTERPOINT.



(a) It would be wanton squandering of space to print at length the inversions of triple and quadruple counterpoint; but the student is enjoined to write the continuation of each beginning here given, as a means of familiarity with all the varieties that are possible.



TRIPLE COUNTERPOINT FORMED BY THE ADDITION OF 3RDS ABOVE THE LOWER PART OF THE DOUBLE COUNTERPOINT.

328. Triple Counterpoint may also be constructed by writing three entirely distinct melodies, proceeding by various intervals with diverse mensural divisions, but always with the restriction as to the use of the interval of the 5th from the bass (Sect. 291).

329. Here is a model of Exercises now to be written, in Triple Counterpoint, on the same melody that is given at Sects. 310, 314, and 318.

QUADRUPLE COUNTERPOINT.

330. This consists of four melodies to be performed at once, each of which is good as the bass or as any one of the three upper parts; and the four may be inverted so as to bring them into these several relations to each other.

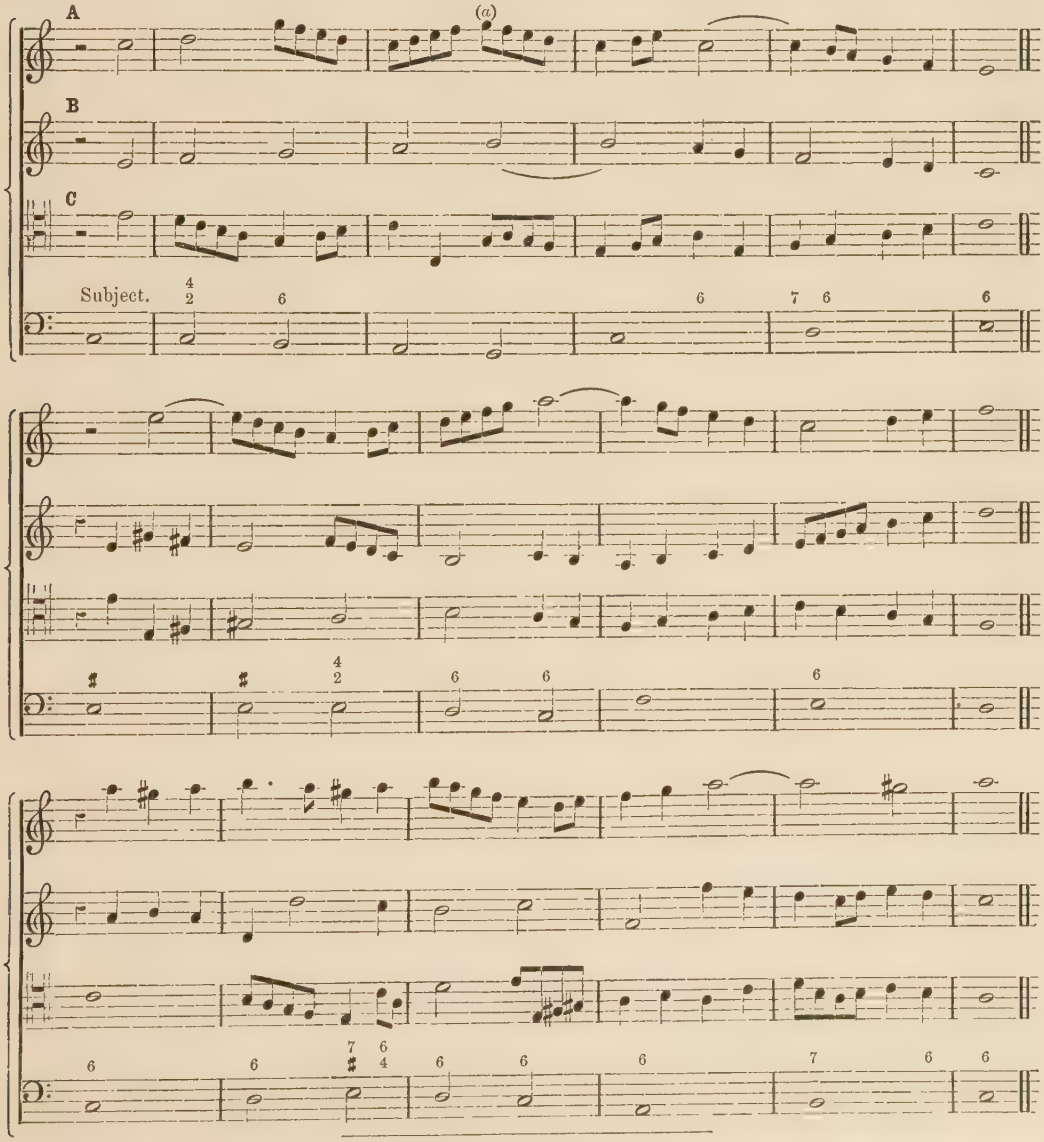
331. All the directions for Triple Counterpoint in Sects. 320 to 323, 325 and 326, apply equally for Quadruple Counterpoint.

332. Quadruple Counterpoint may be constructed by adding 3rds above each of the two parts of a Double Counterpoint in the 8th, if the two parts be constructed with a view to such addition.

333. Here is a model of Exercises now to be written. It is framed on the Double Counterpoint in the 8th, which exemplifies Sect. 327, having the addition of a 3rd above each of the two original parts, and is susceptible of twenty-three inversions.

B A B D
&c. &c. &c. &c.
D B A A
&c. &c. &c. &c.
A C C C
&c. &c. &c. &c.
C D 6 D 6 B
D A B A
&c. &c. &c. &c.
B D D C
&c. &c. &c. &c.
C C C B
&c. &c. &c. &c.
A 6 B A 6 D 6
B D A B
&c. &c. &c. &c.
C C C C
&c. &c. &c. &c.
A A D D
&c. &c. &c. &c.
D 6 B B A 6
D C C C
&c. &c. &c. &c.
C A B A
&c. &c. &c. &c.
B B A D
&c. &c. &c. &c.
A 6 D 6 D 6 B

334. Here is a model of Exercises now to be written in Quadruple Counterpoint, on the same melody that is given at Sects. 310, 314, 318, and 329.



(*a*) When the parts marked A and C are the extreme, here is an exposed 8th which is less objectionable than the doubling of the leading-note, and there is no other alternative.

Subject.
&c.

CHAPTER XVII.

COUNTERPOINT IN THE MODERN FREE STYLE.

335. THE rules of Counterpoint were established prior to the discovery of the natural principles whereon modern harmony and the phraseology that springs from it are based. Those rules were, as the art developed, modified from the vague indications for improvised descant, but still and ever retained their artificial character, evinced in the requirements that the asperity of every discord must be mitigated by preparation, from which requirement the sole exception has reference to passing-notes, and that passing-notes must be approached by step of a 2nd, and may only be sounded at portions of the bar which are less accented than that whereon the prevailing harmony is announced. The rules applicable to any note in a key refer alike to every note, and hence, the contrapuntal system may be described as universal.(*a*) The harmonic system of our own age is, on the contrary, better to be defined as exceptional, since allowing or compelling particular treatment of particular notes in each key, and of chords to which these notes belong.

336. Chords peculiar to the harmonic system need so much of completeness to make their effect satisfactory that their employment is not easily compatible with the independence of melody that characterises contrapuntal writing. It is, however, possible, as countless beautiful examples prove, to employ modern harmony with good effect as the basis of a contrapuntal structure; but careful notice must be made of the freedoms that are available, and the restraints that remain in this class of composition.

337. Hitherto, the second inversion of concords (save in the one instance described in Sect. 308) has been forbidden. So have been the approach by leap to a passing-note, and the striking a passing-note coincidently with the note against which it is discordant. So has been any unprepared suspension, which would be, in fact, contradictory of the name as much as of the nature of that class of discords. Lastly, so has been forbidden the use of any discord elemental or essential in the harmony, except such discord be prepared.

(*a*) The leading-note stands apart from this universality, but its special treatment is an exaction from modern writers to which those of earlier date were not subject, since the need for it results from our habituation to the combinations and progressions of modern harmony. Even the leading-note is less limited in its use when occurring in music of strictly diatonic character that is now written, than when in music entirely in the free style, its distinctive restrictions in the former referring only to its non-duplication and to its employment in a full close.

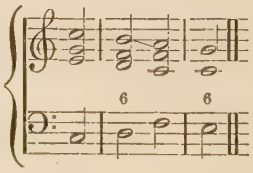
338. It is now to show when the three chords in the second inversion, when passing-notes approached by leap, when appoggiaturas which have some resemblance both to passing-notes and suspensions, when the almost incalculable range of fundamental discords, and when the entire chromatic genus are available.(*a*)

339. The admission of any one or of all the freedoms of the modern harmonic style brings with it the compulsory treatment of the leading-note. The effect of this note is unique in the diatonic scale, but is imitated by that of the chromatic major 3rd of the supertonic, and by that of the 3rd in all the fundamental chromatic discords of the tonic. When forming part of a discord, the leading-note has special progression in the requirements of the particular chord. When forming part of a concord, it must always rise in proceeding to a note of another chord, except, I. when it is comprised in the next following harmony, and then it may be transferred from any part to another, proceeding downward or upward in the part wherein it is first sounded;

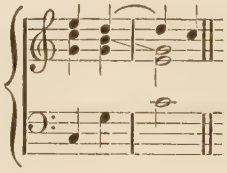
II. when the bass descends by seconds from the tonic to the submediant, and then it may be the bass of a first inversion;

III. in a sequence;

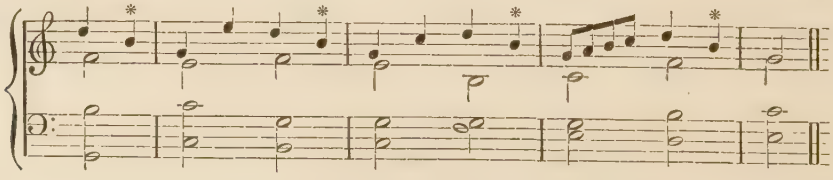
IV. when the incomplete chord of $\frac{6}{3}$ on the supertonic is followed by the common chord of the subdominant;



V. to move out of the way of a suspension, against which it would stand at the unallowable interval of a 2nd were it to ascend;



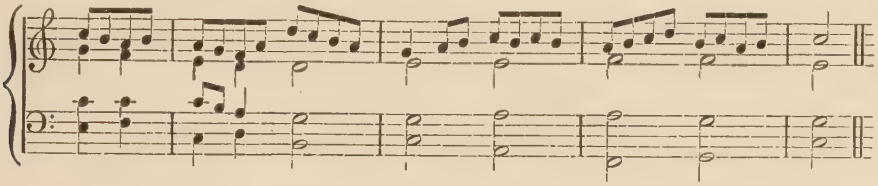
and VI. when it occurs in a downward arpeggio from the 5th of the chord of the dominant proceeding to the 5th of the chord of the tonic, and then the leading-note should be heard (to complete the harmony) in another part in the former chord.



(*a*) For explanation of all these phenomena—and, because of their evolution from natural fact, they can be called no less—the student is referred to later chapters in the three books named in the footnote to Sect. 293.

The leading-note may rise by a larger or smaller interval when not in a full close, and when not forming part of a discord with defined resolution.

As a passing-note it may either descend or ascend.

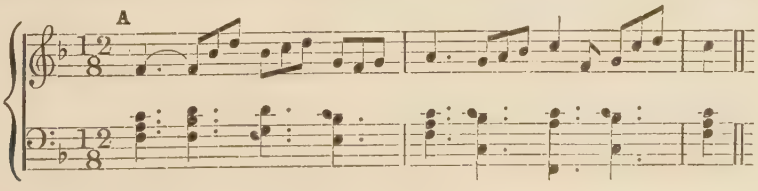


340. The effect of complete harmony may be mocked, if not fully realised, by the dispersion in arpeggio of the notes of a chord. Thus one part may be made to represent several, and the ear accepts the separated notes as representing the same in combination. When several successive chords are arpeggiated the best resemblance to full harmony is produced by the maintenance of one figure in the dispersion of every chord throughout the passage.

341. The notes of an arpeggio may be regarded as so many real parts, and thus treated in the progression from chord to chord.

At A in the foregoing there are the second inversion of the chord of ♭B, the last inversion of the chord of the prepared 7th of G, the resolution of this upon the 1st inversion of the chord of the unprepared or fundamental 7th of C, and the resolution of this upon the chord of F. At B and C the same chords are dispersed in two different figures of arpeggio, in both of which the first note in each group stands as the bass of the whole group. At A, the two 4ths from the bass and the diminished 5th from the bass would be unsatisfactory but for the accompanying notes; whereas at B and C, satisfaction is given by sounding the other elements of each chord after, instead of with, the notes in question. The 4th from the bass in the second inversion, and the diminished 5th from the bass in the first inversion, would be unsatisfactory if unaccompanied with the 6th; but satisfaction is given at B and C, by sounding the 6th after the other notes, instead of with them.

342. Though regarded as real parts in reference to the foregoing or following chord, the notes of an arpeggio are truly but one part in respect to any other part that may move at once with them. Thus, though at A in the following example there be no faulty progression, at B the added upper part proceeds most faultily in 8ths, in 4ths, in 5ths, in 7ths, and in 2nds, with the arpeggiated notes.



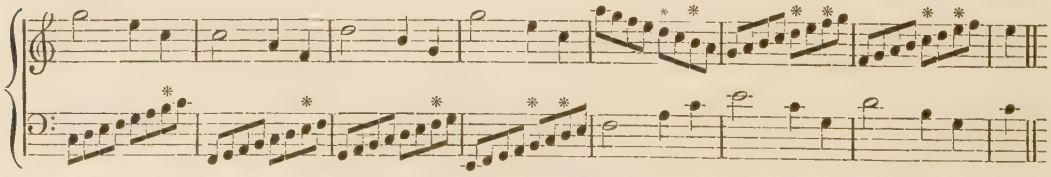
343. The notes of an arpeggio may, instead, be regarded as forming no real parts with each other, but as forming one part that indicates the complete harmony against any part or parts which are sustained against it. In this case the lowest note is responsible as a true bass to the whole of each chord, and the lowest note of the next chord must be chosen accordingly;

unless the arpeggio be in some upper part and the bass in a separate part, and then the first note of each arpeggiated chord must be treated as a real part with reference to the chords next before and after it,

though the responsibility of the first is yielded to the last note in a group, if, as in the close of this example, such last note be a discord needing resolution.

344. Some theorists justly consider these rules (Sects. 340 to 343) as bearing less on counterpoint (an union of distinct melodies) than on accompaniment (the support of one melody by underlying harmonies). Of more truly contrapuntal character is the occasional intermixture of passing notes with arpeggios, a convenient and often graceful device for maintaining one figure in the dispersion of successive chords when one of such chords has more or less notes than the chord before or after it.

345. When a principal melody consists of successive notes of a chord, passing-notes of shorter duration may be sounded at once with the notes against which they are discordant, if approached by contrary motion, exceptionally from the rules in Sect. 241.



346. The rule against repetition of a note (Sect. 81) applies to all the five Species of Counterpoint, and more to each of the others than to the First, in any of which some melodic device may be employed to avert a repetition, and the search for such devices is one of the most valuable uses of the exercises hitherto prescribed. Instances are frequent, however, when the smoothness of

melody may be broken with good effect by the sounding of a note twice without any intervening note: I. when a suspension is prepared by a note of shorter duration than that of the discord, it is better to repeat than to syncopate the note (Sect. 229), and for the setting of syllables this is neither rare nor undesirable.

II. when a concordant note is anticipated by a note of shorter duration than its own.

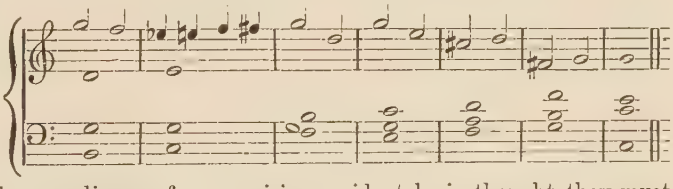
III. Iteration of a concord or of a note that is common to successive chords or of an elemental discord, is an available means of emphasis.

IV. Anticipation of the final note of a phrase is but to define, in writing, the vocal grace of portamento; it is less used now than of old, but is still as available.

347. It has been required that suspensions and also elemental or essential discords be prepared by concords. Modern use admits the preparation of any discord by a passing-note.

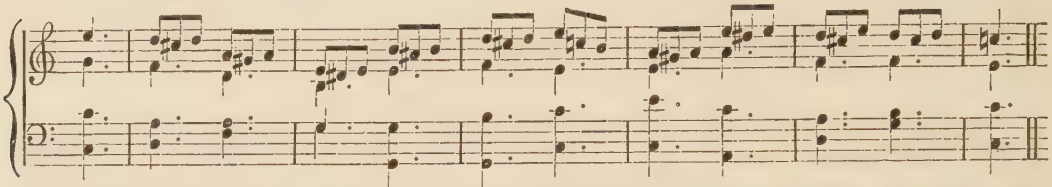
348. The second inversion of the chords of the tonic, the sub-dominant and the dominant is available, the more or less frequent use of each being according to the order in which the three chords are here named. The suspension of the 9th and the 4th from the root separately or together is practicable on the second inversion of these three chords.

349. Chromatic passing-notes may be employed. These are not in false relation to the elemental notes at the interval of a chromatic semitone above or below them, of the chord against, or before, or after which they are sounded.

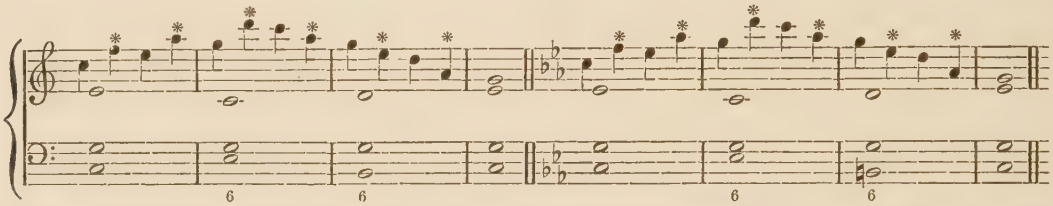


Though constantly misnamed for the expediency of economising accidentals, in thought they must be divested of such disguise and referred to their true names in the chromatic scale (Sect. 26) to test their correctness; thus, in the second bar of the foregoing, the ♭E is frequently written ♯D to avoid the need for a ♮ to the succeeding note. Passing-notes upon the chords of the tonic, the subdominant, the minor 6th, and the minor 2nd of the key belong to the normal chromatic scale of the key. Any other chords than these four are to be regarded (in respect to passing-notes) each as a tonic so long as it continues, and the passing-notes are taken from the chromatic scale, dating

from the root of the prevailing chord; thus, in the next coming example, the passing-notes upon the direct or inverted chords of D, E, G, and A, are taken from the chromatic scales respectively, of which those notes are the tonics.



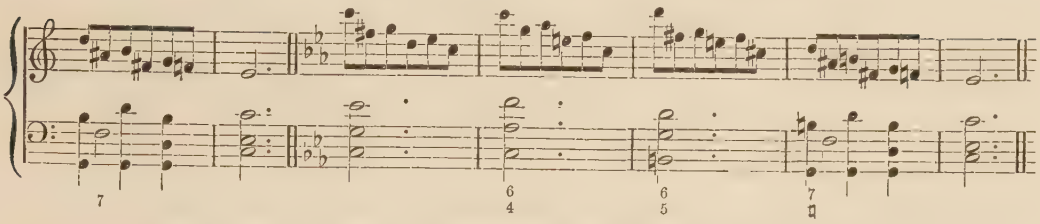
350. Unaccented passing-notes may be approached by leap. They must be resolved by step of a 2nd downward or upward, from which rule the figure described in Sect. 153 is not a real, if a seeming exception. If to resolve downward, a passing-note thus approached must belong to the diatonic scale, major or minor, and hence may be at the interval of a tone or a semitone above its note of resolution, according to its position in the scale.



By this rule, the note at the interval of a tone above a fundamental 9th is not in false relation to the major 3rd of the chord, and is thus available as a passing-note if approached from some lower note in the melody, but its employment should be most rare and solely when the writer purposes an extreme effect.

If resolved upward, a passing-note approached by leap must be at the interval of a semitone below its note of resolution, except when this latter is the major 3rd of a chord, and then the passing-note may be either at the interval of a semitone or a tone below; when the interval of a semitone is not in the diatonic scale, it must be induced by a chromatic note. The minor 13th as well as the major 13th, and the minor 9th as well as the major 9th, are elemental notes, so also is the note at the interval of a semitone below the 11th; hence, to take the former note before the latter in either of these pairs is to make arpeggio and not to employ a passing-note. The following examples, therefore, only show passing-notes resolving on the root, the 5th, the 7th and the 3rd of chords.

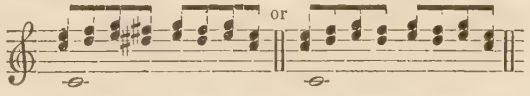
(a) The expedient false notation described in Sect. 349 is employed here and in subsequent examples, in deference to conventional use.



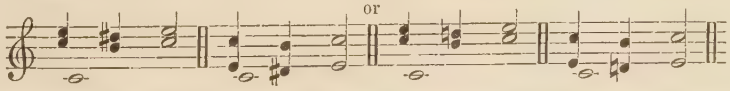
351. The rules in Sect. 350 as to a passing-note being at the interval of a semitone or a tone from its note of resolution, apply also in the alternation of an elemental note with a passing-note.

A seeming exception is the note that stands at a tone below the 5th of the dominant, which is but seeming because that note is the 11th from the root, thus elementary in the harmony, and therefore not subject to the rules of passing-notes.

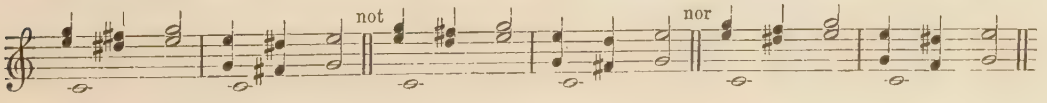
352. If two parts proceed in passing-notes by similar motion, they must be concordant with each other, though discordant against the prevailing chord. Then, if one be alternated with the 3rd of a chord and the other be alternated with the 5th, both may be either at a semitone or a tone below their note of resolution.



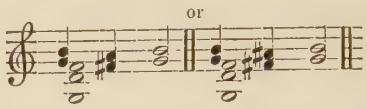
353. If a passing-note, approached by leap or by degree, be at a semitone below its note of resolution and also be a diatonic note, a passing-note in another part that proceeds in 3rds or 6ths with the former may be either at a semitone or a tone from its note of resolution.



If, being at a semitone below its note of resolution, a passing-note be a chromatic note, a passing-note that proceeds in 3rds or 6ths with the former *must* be at a semitone below its note of resolution;

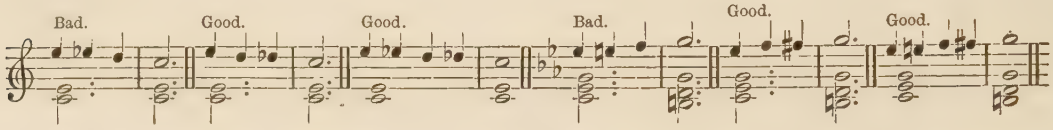


except only if the chromatic note be at a semitone below the root of a chord, and then another part, having 3rds or 6ths with it, may proceed by tones or semitones.



354. After the step of a chromatic or minor semitone, it is undesirable in melody to return in the direction whence such step was made, except the return be by a long leap, and it is preferable to proceed in the same course upward or downward.

355. After two consecutive semitones, melody must continue to proceed by semitones in the same direction till it reach an essential note of the harmony, either belonging to the same or to another chord.



356. Accented passing-notes may be approached by leap or by step of a 2nd or by preparation. They are then called appoggiaturas, and—as the Italian word implies, by which they are named—they must be played with still more stress than the natural accent of the bar exacts for a concord or an elemental discord.(*a*) An appoggiatura resembles a suspension in being a discord inessential to the harmony and on the strong accent; it differs from this class of discords, I. in not being necessarily suspended from or prepared by a note of the foregoing chord, though it may be thus anticipated; II. in being resolvable on any elemental note of a chord, concordant or discordant, and not restricted (as suspensions are) to the note above the root or the 3rd of any chord and to the note below the root of the tonic or dominant; III. it being allowable at the same time as the note on which it is resolved—this latter being at the interval of at least an 8th from the note of resolution—provided the approach to such note in another part be without faulty progression in respect to the note whereon the appoggiatura is resolved.

A double appoggiatura, that is, two parts having an appoggiatura simultaneously upon the same chord, is allowable when the two parts move in concords with each other, though both be discordant against the prevailing chord; in this case, it is not false relation if one part proceed to a

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(*a*) It was the custom to write appoggiaturas in small characters, when the careful distinguished their length by marking them in notes of the value of their intended duration, the time of which is to be deducted from that of the next following elemental note. Many authors and more copyists, however, neglected this distinction, and even the most careful have left instances in which good taste is perplexed between the indicated length of the small note and the supposed expression of the phrase wherein it occurs. The more fortunate assurance of later time emboldens composers to write the appoggiatura in a full-sized character which defines its length, and to write the ensuing elemental note also in a character of proper value, and, thus facing old prejudice against an unprepared accented discord, denote accurately how their music is to be played.

note directly before or after another part has sounded the note which stands at a chromatic semitone above or below it.(*a*)

357. A diatonic or chromatic passing-note may be resolved upon the 7th from the root in any fundamental discord. If the passing-note be resolved downward by chromatic semitone, it must be approached by step of a 2nd from above;

if resolved upward by step of a 2nd, it may be approached by leap or by step or by repetition (*b*). (Appendix M.)

(*a*) Some theorists describe the combination of the 6th and 4th from the bass proceeding to that of the 5th and 3rd from the same note, as a double appoggiatura. It is not so, because they may proceed with perfect propriety upward as well as downward to any other notes than the 5th and 3rd of the same bass, or they may be repeated as notes of another chord; and because they constitute the second inversion of the chord whose root is a 5th below the bass note, and are thus veritable concords. It is a double appoggiatura however, when accompanied by the notes on which these two are resolved.

(*b*) No speciality more pointedly distinguishes the free modern style from the strict style of ancient use than does this, although it be much disregarded by composers who aim, with insufficient consideration, at the diatonic character. Temptation is great, and it is often unresisted, in a piece wherein the chromatic element is generally unemployed, and to which the melodic flow of all the parts gives somewhat of a contrapuntal character, to resolve, upon the 7th in a chord of the dominant, a passing-note which is gradually approached according to the rule of the 3rd species of Counterpoint.

According to this species, the F in the above (being unavailable without preparation as an elemental discord) is the second of two passing-notes, and, so being, should proceed in the same direction as it was approached, upward namely, till it reach an elemental note (Sect. 151).

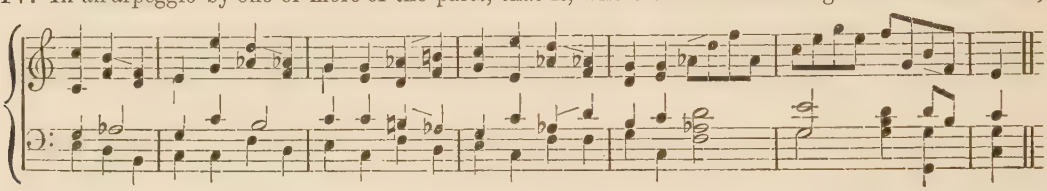
In the free style, on the contrary, the F, being a discord that needs not preparation, may be taken as the resolution of the E, and be itself resolved as an elemental note, not as a passing-note, upon a note of the ensuing chord.

358. Augmented intervals in melody are admissible in music throughout which the modern free style is prevalent, the augmented 2nd and 4th being more often used and far more agreeable than the augmented 6th and 5th. They are available, I. In transpositions in a sequence;

II. In accompanying the harmonic minor scale, when the top part proceeds in 6ths with the bass;

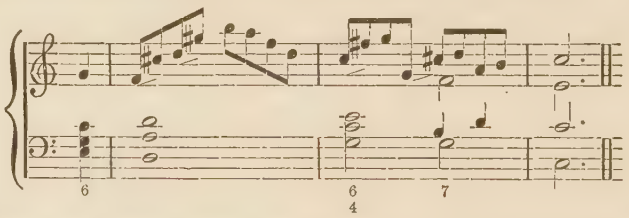
III. In a resolution of the fundamental minor 9th;

IV. In an arpeggio by one or more of the parts, that is, where both notes belong to the same chord;



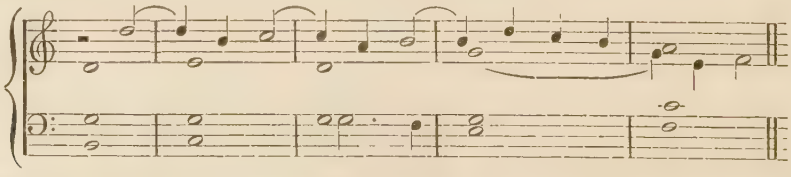
V. In a succession of passing-notes formed on the harmonic minor scale;

and VI. When the note to which the leap is made is foreign to the harmony.



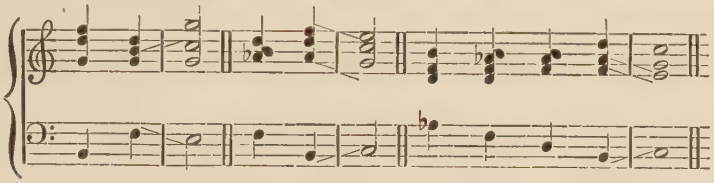
(Appendix N.)

359. Not only may a suspended discord leap to a note of the chord, and return to its resolution (Sect. 222), but it may also leap to the passing-note at the interval of a 3rd from the suspension and at the interval of a 2nd from the note of resolution. (Sect. 224).



360. Either of the discordant notes in a fundamental discord may, like a suspension (Sect. 222), or a prepared discord that is an element of the harmony (Sect. 306), leap to any note of the chord and return to its resolution; also, as is impossible to any prepared discord, it may be transferred

from one part to another, and then the part in which it is last heard has the whole responsibility of the resolution, the part or parts wherein it has previously been sounded being thus totally released.



In changing from one to another inversion of a fundamental discord, the bass should not rise to an interval of smaller number from the root than the number of its own interval, so, a 7th should descend rather than rise to the 3rd or 5th or 1st of the same chord, but may rise to the 9th or 11th; a 9th should descend rather than rise to a 7th or a 5th or a 3rd, but may rise to an 11th or a 13th; and so with the other harmonic notes.

361. The extreme application of the principle of the Fifth Species, that a discord may leap to a note of the harmony and return to its resolution (Sect. 222), and the most recent of introduction to practical use, is its application to passing-notes. Melody may leap from a passing-note to an elemental note, and return to the note on which that passing-note must resolve, whether this be a harmony-note or a second passing-note, and whether, if a harmony-note, it belong to the same chord as that against which the passing-note is sounded or to another chord.

362. A signal distinction of fundamental discords from discords of every other class, is, that any one of them may be the conclusion of a phrase or musical sentence, being sustained with a pause or followed by a rest.

BEETHOVEN, Op. 55

Still more exceptional from the treatment of all other discords is the familiar fact that the chord which begins a new phrase after such a close of a rhythmical period, needs not to have its notes in the position to resolve the discordant intervals, as is necessary when a fundamental discord occurs in the midst, and not at the end of a progression. Extreme instances of this independent treatment of fundamental discords show that, not only may the rules of part-writing, but even those against false relation be disregarded in the choice of position for the ensuing chord.

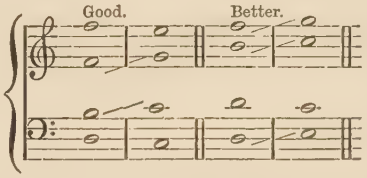
BEETHOVEN, Op. 18, No. I.

363. Many more specialities of the modern free style have been employed with good effect in the contrapuntal writing of later times, to the perception of which the indications already given may help the intelligent student. Many more, we may believe, have yet to be discovered, and it is now, as it has ever been, the province of the artist to make such discoveries, and that of the future theorist to explain them for subsequent avail, and so is the treasury of art resources enriched for after time, and the very field of imagination expanded. It is most desirable that the student practise Counterpoint in the forms of phraseology of which the exposition is attempted in the present chapter, and the artist never ceases to be a student, for the study of art has no end. Models of the exercises now to be written are dispersed through the works of great musicians, and to offer one here would be vain and presumptuous, a pretended self-display of the writer, when the reader could certainly find and might probably make instances that would be all-sufficient. Here, then, for the present, the task of the pedagogue ceases, but that of the disciple is at its beginning, for which it will be fortunate if the principles that have been enunciated and thus far exemplified form a sound foundation.

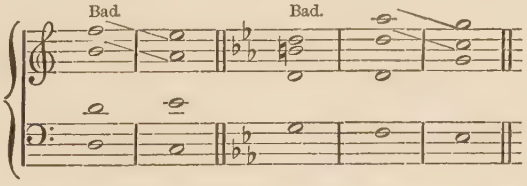
APPENDIX.

A. Sect. 26. There are two forms of every key, major and minor. Three flats more or three sharps less are in the signature of the minor form of a key than in the major form of the same key. The unlucky identity of signature of the minor form of one key with that of the major form of another, presents a seeming relationship between the two keys, which extends not beyond the signature, since not only are the characteristic harmonies distinct in each key from the other, but the very notes of which these harmonies are formed differ in perfect intonation, in the two keys that are too often confused by having the same signature.

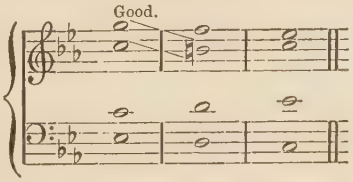
B. Sect. 37. The rule thus numbered refers to faulty progression of perfect concords. It is totally inapplicable to the progression to or from a diminished 5th, whether this combination (standing between the bass and an upper part) be a discord, or (being between two upper parts) be a concord. The effect is good of proceeding from the 5th of the leading-note to the 5th of the key-note, especially when the supertonic and mediant are the bass-notes of the two chords.



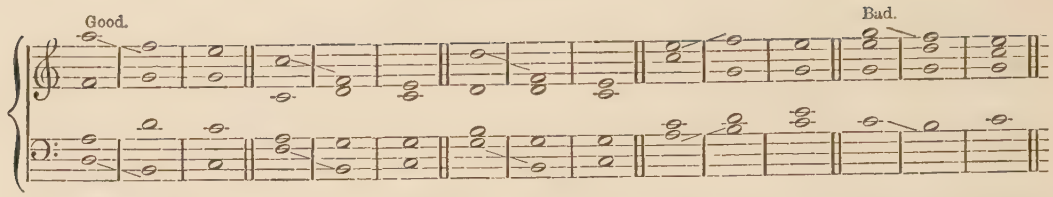
Any other progression from a diminished to a perfect 5th is admissible, except on the descent of a 2nd in the melody of both parts.

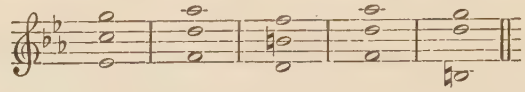


Progression from a perfect to a diminished 5th is admissible between upper parts, but most acceptable when the 5th of the key-note precedes that of the leading-note.



This progression, if between the bass and an upper part, can only be possible in the free style described in Chap. XVII, where the unprepared discord against the bass is allowable; but there it is undesirable if both the bass and the upper part move a 2nd downward.



One diminished 5th may be followed by another, a progression which, however, can only occur in the minor form of a key,  or when one of the diminished 5ths belongs to a chromatic chord in the major form of a key.

C. Sect. 57. Another allowable duplication of the leading-note is in the Fourth and Fifth Species of Counterpoint (Chaps. VIII. and IX.), when in one part it is a syncopated concord (Sects. 182 and 200), and in another part it is struck upon the accent.

D. Sect. 81. The repetition of a note is still more undesirable in all the other four Species than in the first; and one of the chief advantages of their study is the power it affords of constructing melodies, with successive rather than repeated notes, in the various devices the several Species present for avoiding such repetition. The exceptions belong to the free style.

E. Sect. 127. In the full close of a bass-counterpoint of the Second Species the leap from subdominant to leading-note is unavailable, since it implies a different chord for each note, whereas both these notes in an upper part may belong to one chord (Sect. 126). The same principle precludes the subdominant from the beginning of the penultimate-bar in the three other Florid Species.

F. Sect. 133. It will help to the perspicuity of the figuring of the bass, if, when the bass descends a 4th or ascends a 5th during the continuance of the same chord, the figures $\frac{5}{3}$ be marked over the first note with lines of continuation over the second note, even though there have been no other preceding harmony on the same bass, and these figures may indicate that the 8th from the first bass-note is not to be played. In parallel cases, when the bass ascends a 4th or descends a 5th, the figures $\frac{8}{6}$ on the first note with lines of continuation on the second note, may be used to indicate that the 3rd from the first bass-note is not to be played.

G. Sect. 96. The dominant is the true root of this combination, the minor 6th from the bass being really the minor 13th, but ceasing to be discordant in the absence of those elements of the harmony against which it would clash harshly, and resembling thus those other original discords which are available as concords in certain incomplete forms of the chord whence they are derived. (Sects. 68, 69, and 95.) It is then to be observed that all the seeming exceptionalities in the ancient, strict, or diatonic style, are explained and justified by the phenomena of fundamental discords; and this has the historical interest of showing that, though Mouton was the first yet discovered composer who employed unprepared discords of the dominant, and Monteverde was the first who theorised upon their use, musicians of earlier time had forefeeling of their existence, and were already more or less vaguely seeking to incorporate their effect in music, while yet aiming to account for them by the established laws of the age.

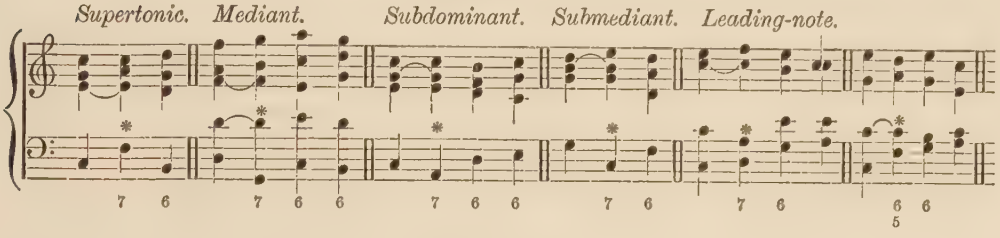
H. Sect. 65. The harshness of the mediant triad is not apparent when this chord follows several others of which the 4th of the key forms no part.

I. Sect. 94. The bad effect of this ♯A is not dispelled by the multiplicity of parts, as it is when the chords of C and F occur in the key of ♭B (Sect. 46); it consequently must result from the unfitness of the major 6th for a note of harmony in the minor form of a key.

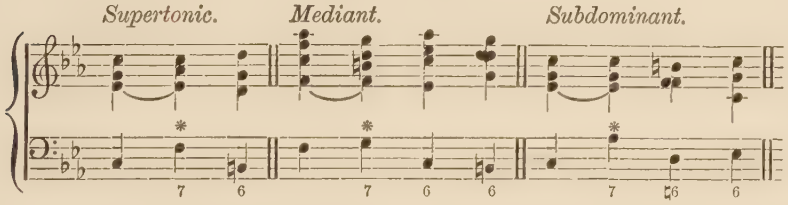
J. Sect. 131. The rule applies but to the first note in each of two successive bars; an unaccented 5th or 8th in the midst of a bar induces no ill effect from the accented 5th or 8th on the first of the next following bar.

K. Sect. 305. To the given examples add the following:

MAJOR.

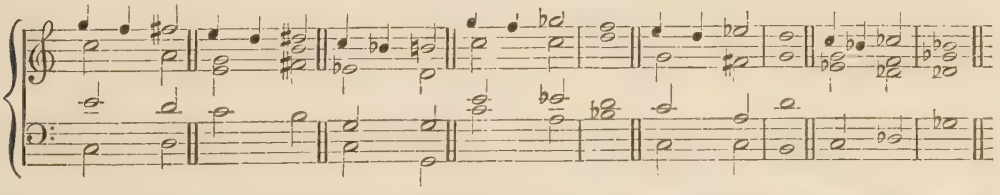


MINOR.



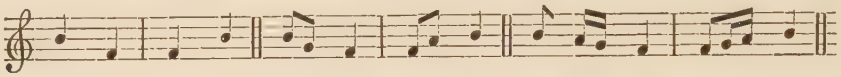
L. Sect. 308. A Pedal is a bass note continued through several harmonies, of which it may or may not be an element; but in the strict ancient style it must begin, and in all styles it must end under a chord of which it is an elemental part. It may be the dominant or tonic of the key that prevails during its continuance. Being monotone a pedal is not counterpoint, but the parts above it are counterpoint to each other. Of these, the part next above the pedal must be a good bass to the others, except only when the pedal note belongs to the harmony, and then, if the 5th of the chord stand next above the pedal, such 5th has not the effect of bearing a second inversion.

M. Sect. 357. To descend by major 2nd to a passing-note, and return by semitone to a harmony-note of another chord is bad:



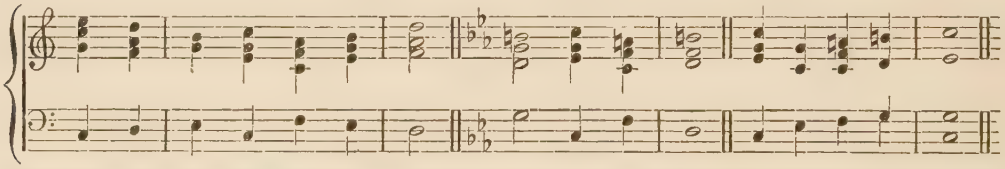
N. Sect. 358. Leaps of a 7th and of a 9th are also employed in the modern free style: I. from one to another note of the same chord; II. from a note of one chord to a note of another chord; and III. from an elemental-note to a passing-note.

O. Sect. 61. The tritone has bad effect in melody when either of the notes leaps to the other, and when its two notes are the highest and lowest of a passage with intervening notes;



It is bad in Harmony, I. when in two-part writing, the 3rd of the subdominant is followed by the 3rd of the dominant, or when the 3rd of the dominant is followed by the 3rd of the subdominant, in a major key; and when the 3rd of the mediant is followed by the major 3rd of the subdominant, or when the major 3rd of the subdominant is followed by the 3rd of the mediant, in a minor key; and also when the 3rd of the dominant is followed by the 5th of the subdominant, whether the key be major or minor.

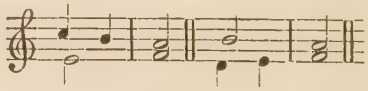
II. when, in writing of more than two parts, the triad of the mediant occurs in near proximity to any chord containing the subdominant, in a major key, or when the chord of the tonic is followed or preceded by the major chord of the subdominant in a minor key;



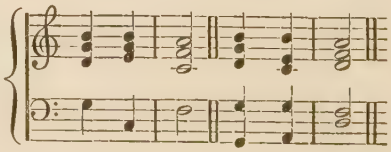
It has not bad effect in Harmony, I. when the 3rd of the dominant follows or is followed by the 6th of the subdominant, or when the 6th of the submediant is preceded or followed by the 3rd of the dominant;

II. when the 3rd of the subdominant is preceded or followed by the 6th of the supertonic;

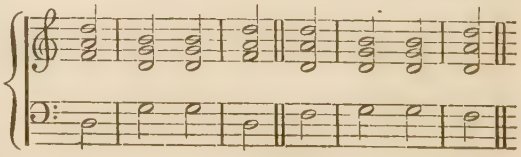
III. when the leading-note is a passing-note over the mediant, or when the mediant is a passing-note under the leading-note, in each instance proceeding to the 3rd of the subdominant;



IV. when the chord of the 7th of the tonic is followed by the chord of the subdominant, or when the chord of the 9th of the submediant is followed by the chord of the supertonic;



and V. when the chord of the dominant is preceded or followed by the chord of the supertonic, direct or inverted.



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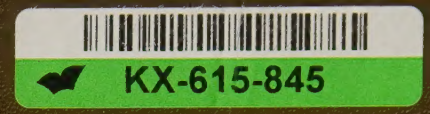
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